SAN FRANCISCO PUBLIC LIBRARY
3 1223 00320 6175

BOOK NO.	ACCESSION
780.2 ZAr67	72443

SAN FRANCISCO PUBLIC LIBRARY
VITA SINE LITERIS MORS EST

DUE DATE

SFPL MAY 9'89

Printed
in USA

Stanford Libraries

RUDOLPH ARONSON

Theatrical and Musical Memoirs

By

Rudolph Aronson

S. F. Public Library

New York
McBride, Nast and Company
1913

780.2
Ar67

Copyright, 1912, by
CURTIS PUBLISHING CO.

Copyright, 1913, by
McBRIDE, NAST & CO.

72443

3 1223 00320 6175

N.Y. PUBLIC LIBRARY

Published, February, 1913

FOREWORD

Numerous friends both in this country and in Europe have prevailed upon me to write my memoirs covering more than thirty years of a most active life devoted to the bringing of musical productions and artists before the public, and so I have given the spring and summer of 1912 to the procurement of data and to writing and completing the work. Excerpts from what is now comprised in this volume may be recognized as having appeared from time to time in *Munsey's Magazine*, *The Saturday Evening Post* and *Collier's Weekly*. I am grateful also to Mr. Charles L. Ritzman and to Mr. J. M. Priaulx of Ditson and Company for photographs and data furnished.

I am indebted to my lamented brothers, Edward and Albert, for their sincere co-operation in my behalf and their advice and assistance in spurring me on, when at times I was on the eve of defeat.

This work is offered to the public as a slight token of appreciation for its kindly interest manifested in my career, and as a tribute to a profession it has been my pleasure to serve.

RUDOLPH ARONSON.

NEW YORK, November, 1912.

CONTENTS

CHAPTER PAGE

I STUDENT DAYS IN NEW YORK AND PARIS 3

Early Musical Impulses—Strauss Concerts in New York and Berlin—First Wagner Festival in Bayreuth, 1876—Meeting with Richard Wagner and Franz Liszt and Interviews with Them—Notable Attendance at the Banquet in Wagner's Honor.

II RETURN TO PARIS 17

Resumption of Studies After Return from Wagner Festival—The Unpopularity of Wagner's Music at the Cirque d' Hiver—Attendance at First Production of Massé's "Paul et Virginie," 1876—Interviews with Johann Strauss and Olivier Métra—First Productions of Saint-Saëns' "Le Timbre d' Argent" and Gounod's "Cinq Mars."

III INCEPTION OF THE NEW YORK CASINO 25

First Concert at Gilmore's Garden—Realism in "The Awakening of the Lion"—The Metropolitan Concert Hall with Its Sliding Roof—Composition of the "Sweet Sixteen" Waltz for Jules Levy, the Cornet Virtuoso—How the Casino Was Planned and Built—The Distinguished Stockholders of the New York Casino Company—European Trip to Secure the Services of Eminent Composers—First Meeting with Massenet in 1882—His Objection to His First Name.

IV THE OPENING OF THE CASINO 47

Inauguration of the Unfinished Playhouse in 1882 with Strauss' "The Queen's Lace Handkerchief"—Beginning of the First Continuous Series of Sunday Popular Concerts—First Meeting of the Directors of the Metropolitan Opera House in the Casino, 1883.

CONTENTS

CHAPTER PAGE

V THE WORLD'S FIRST ROOF GARDEN 57

Inauguration on July 7, 1883—Francis Wilson and "The Dotlet on the I"—"The Merry War" from in Front and Behind the Curtain at the Casino—The Home of Comic Opera.

VI FIRST PERFORMANCE OF "ERMINIE" 65

Lillian Russell's Appearance in "Polly"—Heinrich Conried and His Connection with the Casino—The Beginning of "Erminie," the Most Successful Operetta of Modern Times—The Author's Prediction of Failure—Other Works by Offenbach Lecocq, Audran, Millöcker, Gilbert and Sullivan, etc.

VII CONCERNING SOME CELEBRITIES 79

Paderewski and the Automatic Piano—The Serpentine Dance of Loie Fuller—Master Josef Hofmann's Remarkable Precocity—Eugene Sandow's Appearance at the Casino—Fanny Rice and a Would-be Admirer—The Initial Production of "Cavalleria Rusticana."

VIII THE FORTUNES OF THE CASINO 91

Sir Arthur Sullivan's Visit to the Casino—Lawsuits Occasioned by the Piracy of "Erminie"—Francis Wilson and Louise Sylvester Brave the Blizzard of 1888—Marie Jansen and the Ballet Girls of "Nadjy"—General William T. Sherman at the Casino—An Attempt to Set Fire to the Casino—The Bronze Figure Group.

IX THE STRAUSS GOLDEN JUBILEE 119

Presentation of the Gold and Silver Wreath to the "Waltz King"—Incidents Relating to the Celebration—The Contributors to the Wreath.

X VISIT TO MOROCCO 133

Days in Tangier—A Ten-day Journey Through the Open Country to Fez—Presentation to Sultan Mulai Abdul Aziz—Giving the Sultan Music Lessons.

CONTENTS

CHAPTER PAGE

XI RANDOM RECOLLECTIONS 147

Old New York—Meeting with Verdi—Banquet to Madame Adelina Patti—Signor Cardinali's Mishap—Jean de Reszke Gives Gratuitous Instruction to Talented American Girl—Madame Emma Eames and the Manuscript Society of New York—Miss Alice Roosevelt and the Wax Figures—Sarah Bernhardt's Generosity—The Advent of Henri Marteau—Teresa Carreño's Return to America—Brahms, Carreño and D'Albert—Meeting with Eduard Strauss in Cologne and His Subsequent Appearance in New York—Presentation of Johann Strauss' "Vienna Life" at the Broadway Theater.

XII MORE RECOLLECTIONS 175

Interviews with Pieter Tschaikowsky—The First Performance of Puccini's "Tosca" at La Scala, Milan—Meeting with Leoncavallo in Italy, and His Tour in America—Kocian at William C. Whitney's musicale—Mascagni and His Pupil—A State Concert at Buckingham Palace—Of Isadora Duncan, Maud Allan, Ruth St. Denis, and Thamara de Swirsky—The Difficulties of a Manager.

XIII THE THEATRICAL SITUATION OF TO-DAY 219

The Evolution of Musical and Dramatic Enterprises—Moving Picture Shows—Overproduction and Superfluous Theaters—The "Star" System and Present-day Productions as Compared with Those of the Past—Various "Schools" of Operetta—The Press Agent and His Ingenuity.

XIV THE AMERICAN PALACE OF ART 263

Proposed Plan for a Palace of Art for Washington, D. C., to Comprise a Conservatory of Music and School of Dramatic Art—The Scope and Details of This Suggested National Institution.

INDEX OF NAMES 271

ILLUSTRATIONS

Rudolph Aronson . . . . . *Frontispiece*

FACING PAGE

Johann Strauss 4
Richard Wagner 8
Siegfried Wagner 8
Georges Bizet 12
Franz Liszt 12
Charles Gounod 12
A Letter from Camille Saint-Saëns 20
A Letter from Emil Durand 26
Josef Gung'l 30
Jules Levy 30
H. Saro 30
A Letter from Charles Gounod 40
Massenet 40
A Letter from Massenet 42
The Casino, New York 48
Madame Theo 52
The Casino Roof Garden 58
Lillian Russell 66
Sadie Martinot 66
Marie Jansen in "Nadjy," 1888 72
Francis Wilson and Pauline Hall in "Erminie," 1886 . . . 72
Josef Hofmann 82
Jaroslav Kocian 82
Paderewski 86
Leopold Godowsky 86
Jacques Offenbach 92
Lillian Nordica 92
Sir Arthur Sullivan 92
Hans von Bülow 96
Walter Damrosch 96
The Strauss Golden Jubilee Wreath 122
Theodore Thomas 128

ILLUSTRATIONS

FACING PAGE

Anton Rubinstein 128
The Sultan of Morocco 138
Verdi 148
Joachim String Quartette 154
Adelina Patti 158
Teresa Carreño 158
Josef Strauss 162
Eduard Strauss 162
Johann Strauss III 162
From the Original Manuscript of Eduard Strauss' "Greeting to America" 164
Tschaikowsky 176
Jan Kubelik 176
Puccini 176
Richard Strauss 180
Henri Wieniawski 180
Mark Hambourg 180
A Letter from William Howard Taft 188
A Letter from Theodore Roosevelt 194
Luigi Arditi 202
Leoncavallo 202
Isadora Duncan and Her Dancing Class 210
Maud Allan 214
Ruth St. Denis 214
Thamara de Swirsky 214
Reginald De Koven 222
John Philip Sousa 222
Victor Herbert 222
Eugene Sandow 232
Mascagni 232
Camille Saint-Saëns 242
Henri Marteau 242
Franz von Suppé 246
Henry E. Dixey 246
George Grossmith 246
William Howard Taft 256
Theodore Roosevelt 256
Jean de Reszke as *Raoul* in "The Huguenots" 264
Brahms 264
Edouard de Reszke as *Mephistopheles* in "Faust" . . . 264

STUDENT DAYS IN NEW YORK AND PARIS

Theatrical and Musical Memoirs

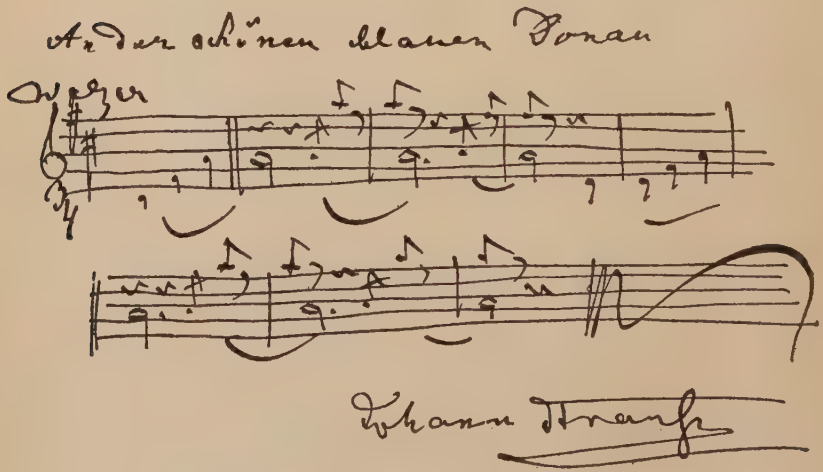
Chapter I

STUDENT DAYS IN NEW YORK AND PARIS

Early Musical Impulses—Strauss Concerts in New York and Berlin—First Wagner Festival in Bayreuth, 1876—Meeting with Richard Wagner and Franz Liszt and Interviews with Them—Notable Attendance at the Banquet in Wagner's Honor.

I HAD my first opportunity to see the world in New York City on April 8th, 1856. I am credibly informed that, aside from those directly interested in the affair, my arrival caused no unusual excitement. Despite this rather quiet reception I remained in New York, and at the age of six began my studies by learning to play on the piano—I also attended Grammar School No. 35 on West 13th Street at that time presided over by Dr. Thomas Hunter, and later I became a pupil of Packard's Business College in New York, with a view to my following a business career. My music teacher, Leopold Meyer, however, discovering in me a strong preference for music, persuaded my indulgent parents to prepare me for a musical career, and in pursuance of this I received instruction on the piano, on the violin and in the theory of music. Fol-

lowing the Boston Peace Jubilee organized by Bandmaster Patrick S. Gilmore, with a constellation of musical stars from all over the world, Herr Johann Strauss, the Viennese "Waltz King," was engaged to conduct his own compositions at three Philharmonic Society concerts in the New York Academy of Music, at Fourteenth Street and Irving Place. The Philharmonic Orchestra of one hundred musicians was under the direction of Carl Bergmann, with Leopold Meyer, my teacher as concertmaster. In company with my brother Joseph (himself an excellent amateur violinist), I attended the first of these concerts on July 8th, 1870, being then a youngster of fourteen; and append herewith the program of that memorable occasion.



Academy of Music

First

GRAND ORCHESTRAL CONCERT

in New York

of the Illustrious Composer and Chef d'Orchestre from Vienna

HERR JOHANN

STRAUSS

Monday Evening, July 8th, 1870, at 8 o'clock

on which occasion Herr Strauss will preside over

The Finest Orchestral Ensemble in America

selected expressly for him at the Boston Jubilee

Conductor .....CARL BERGMANN

Pianist .....J. H. BONAWITZ

PROGRAMME

PART I.

1. Overture—"William Tell" *Rossini*
   Grand orchestra under the direction of Mr. Carl Bergmann
2. Introduction to the Third Act of "Lohengrin" *Wagner*
   Grand orchestra under the direction of Mr. Carl Bergmann
3. Waltz—Kuenstlerleben (Artist's Life) *Strauss*
   Grand orchestra under the direction of Herr Johann Strauss
4. Piano-Forte Solo—"Tannhauser" March *Wagner-Liszt*
   Mr. J. H. Bonawitz
5. Circassian March *Strauss*
   Grand orchestra under the direction of Herr Johann Strauss

PART II.

6. Overture—"Rienzi" *Wagner*
   Grand orchestra under the direction of Mr. Carl Bergmann
7. Waltz—"On the Beautiful Blue Danube" *Strauss*
   Grand orchestra under the direction of Herr Johann Strauss
8. Piano-Forte Solo—"Luther's Hymn"
   Arranged by Bonawitz
   Mr. J. H. Bonawitz
9. Polka—"Pizzicato" *Strauss*
   Grand orchestra under the direction of Herr Johann Strauss
10. Marche aux Flambeaux *Meyerbeer*
    Grand orchestra under the direction of Mr. Carl Bergmann

Strauss stepped on the little platform in front of the orchestra, violin in hand, amid thunders of applause, and conducted his Artist's Life Waltz in his own inimitable manner, at times himself playing the violin.

During the second number of this most popular creation the "Waltz King" showed that, notwithstanding the inspiration he possessed, he was subject to the commonplace accidents of ordinary humanity, for he slipped from the little platform on which he stood and smashed his violin. Without hesitation and showing little indication of undue haste, he seized a violin from the concertmaster, and losing only eight bars continued "Artist's Life" amid an outburst of enthusiasm from the audience such as I have never elsewhere heard. It is an honor to record that the magnetism of that genius of dance music inspired and overwhelmed me. His irresistible ease in conducting filled me with enthusiasm, and was the foundation stone on which I built my musical career.

During my early musical studies, I was domiciled with my parents at our house on 14th Street near 7th Avenue (then one of the most fashionable thoroughfares in New York). It seemed that already the love for music and the theater had imbedded itself in me, and as the Academy of Music at 14th Street and Irving Place was not far away I, in company with my brother Edward, soon managed to form an acquaintance with the janitor of that then famous "Temple of Art," and two and sometimes three times a week the good-natured janitor smuggled us in through the stage, and, ascending the emergency staircase leading to the gallery, we heard there to our

hearts' content the works of Bellini, Donizetti, Verdi, Rossini, Gounod, and Ambroise Thomas; and such artists as Brignoli, Lagrange, Adelina Patti, Nilsson, Kellogg, Lucca, Parepa, Albani, Gerster, Nevada, Cary, Hauk, Campanini, Maurel, Capoul, Del Puente and others, with Max Maretzek in the conductor's chair.

On one of these eventful occasions, however, when reaching the gallery, we found it minus the usual audience and upon inquiry discovered that a ball was to be held that evening in honor of the Grand Duke Alexis. We remained in the gallery until the orchestra had played the introductory march and then ventured downstairs to the corridor which was fast filling with guests. We noticed that the manager's office had been transformed into a temporary committee room and buffet.

To my surprise I was accosted by a tall and strikingly handsome gentleman who with a slight foreign accent said, "Could you perhaps direct me to the committee room?" (I must already have had in the early stages of my career a sort of managerial bearing.) I replied, "Why, certainly. Will you follow me?" The tall gentleman followed and when the door opened there was a hearty welcome by a dozen or more of New York's most distinguished citizens, and I learned that my questioner was none other than His Royal Highness the Grand Duke Alexis, brother of the former and uncle of the present Czar of Russia.

At the age of sixteen I disclosed a talent for composition, and it is with the keenest satisfaction that my memory goes

back to the presentation of my first waltz, "Arcadian," at the Arcadian Club, New York. Upon that occasion the good-natured Albert Weber, Sr. (head of the Weber Piano Company), turned the pages of my composition for me, spoke encouraging words and helped me to win my first success. This waltz was immediately published, and on September 7th, 1873, was publicly played for the first time by Theodore Thomas's orchestra at the Central Park Garden, Seventh Avenue, Fifty-eighth and Fifty-ninth Streets. The favorable manner in which this waltz was received by the audience encouraged me to go to Europe for further instruction. Accordingly I left New York shortly after the death of my mother in the following year, accompanied by my three sisters.

Arriving in Paris in 1874, I at once sought Professor Emile Durand, of the Conservatoire National, as he had been highly spoken of to me as a most finished and capable musical instructor. I became one of his pupils, and for three years followed attentively a course of studies in harmony, counterpoint, instrumentation and composition.

During my residence in Paris I attended most of the concerts at the Conservatoire, at the Cirque d'Hiver and the Grand Opera and Theaters, and in my spare moments completed a number of compositions of which the "Marche Triomphale" was performed with much success at the Johann Strauss Monster Concert in Berlin on June 17th, 1876, and the others by the leading orchestras and bands in Paris, Berlin, Vienna and London, for which I was decidedly grateful.

Following is the program of the interesting Strauss Concert in Berlin:

STADT PARK

No. 147 Grosse Friedrichstrasse
Sonnabend den 17 Juni, 1876
Letztes
STRAUSS'S CHES MONSTRE-CONCERT
ausgeführt von der Berliner Symphoniekapelle und der, des Kaiser Franz Garde Grenadier-Regiments unter Leitung des K. K. österreich Hof-Ball-Musikdirector's
JOHANN STRAUSS
der Königl, Preuss, Musikdirect, Herren Prof. Ludwig von Brenner und Saro.

PROGRAMME.

I. THEIL.

1. Ouverture z. op. "Der Beherrscher der Geister" v. *Weber*
2. Marche Triomphale v. *Rud Aronson*
3. Intro., Thema und Variationen a. d. op. "Die Abenceragen" v. *Cherubini*
4. Miserere a. "Trovatore" v. *Verdi*
5. Newa-Polka v. *Johann Strauss*
6. Cagliostro-Walzer v. *Johann Strauss*
7. II. Finale a. d. op. "Martha" v. *Flotow*
8. Jubel-Ouverture v. *Weber*

II. THEIL.

9. Ouverture "Ein Sommernachtstraum" v. *Mendelssohn*
10. Trolola, Toskanisches Volkslied v. *Gordigiani*
11. Carnevals-Botschafter Walzer v. *Johann Strauss*
12. Walthers Traumlied a. "Die Meistersinger" v. *Wagner*
13. Variationen a. d. "Chorfantasie" v. *Beethoven*
14. Corso-Quadrille v. *Philipp*
15. Wiener Blut Walzer v. *Johann Strauss*
16. Immergrün Potpourri v. *Saro*

Naturally I was present at the first Wagner Festival at Bayreuth in August, 1876, stopping en route at Berlin on a visit to my good friend, Herr Saro, Germany's most famous bandmaster, who honored me in performing for the first time my "Victory" and "Washington" Marches at the Stadt-Park, where I had as my guest a young cousin of mine (a resident of Berlin) Gabriel Rosenberg, who later on came to New York, composed the "Honeymoon" March and other popular numbers under the pseudonym "George Rosey" and conquered.

At Bayreuth I was one of the six New Yorkers at that historical event, the other five being Dr. Leopold Damrosch, Francis Korbay, Louis Dachauer, Fred Schwab, of the New York *Times*, and John P. Jackson of the New York *Herald*, who afterward translated into English several of Wagner's works.

The crowd of visitors at Bayreuth was so large on this occasion that hotels were filled beyond their comfortable capacity, and the people stopped sending 'buses to the railroad station for new guests. I was one of the victims of this overcrowding, and with my friend John P. Jackson, tramped the streets until we found in a private house a large room containing six beds. We engaged two of these beds at a fabulous price, so high that the rental of the entire six beds probably paid off any mortgages that may have then existed against the property. On the following night after the Wagner performance I aided Jackson in preparing his criticism on the

work. That the cable might be retained until we had completed our review, and his paper thus receive the first news in America of this great event, Jackson gave the operator a few hundred meaningless words to send over and we rushed the preparation of our message. The result of this clever and expensive expedient was that the newspaper scored a beat in its notice of the greatest musical event of the century.

In honor of the grand event Bayreuth was adorned in a lavish and artistic manner. It offered an artistic tribute impulsively paid to the most illustrious art triumph of modern times. In the *American Register* of Paris, August 19th, 1876, I wrote of this interesting festival as follows:

"Bayreuth is magnificently draped with banners, emblems, and so forth, and from one end of the city to the other the German colors are visible. The trains bring in hundreds who are unable to obtain accommodations in the hotels and are compelled to find lodgings in the neighboring villages.

"The Emperor of Germany arrived last evening and was received by the populace; some two thousand men took part in a Fackelzug arranged in his honor, the band played Wagner's Kaiser March, the Prussian anthem and a Fackeltanz, after which the crowd dispersed. The streets are literally packed with people, and in passing some of the private residences strains from "Die Walküre" and "Götterdämmerung" are heard."

The performance of "Rheingold" should have begun at five o'clock on Sunday evening, but was postponed until seven

o'clock. Between these hours thousands were strolling in the direction of the theater. About seven o'clock the German Kaiser arrived and was ushered into the Prince's loge amid the greatest enthusiasm. In a few moments the fifteen hundred seats of the auditorium were occupied and almost immediately eight or ten trumpeters—stationed in an opening in the amphitheater—by the playing of a few measures of the principal motive of Rheingold announced the beginning of the evening's performance, a most original, timely and beautiful innovation.

The invisible orchestra of one hundred and twenty picked musicians under the able conductorship of Hans Richter with August Wilhelmj as concertmaster made an overwhelming success. Following is the cast:

Wotan .....Franz Betz
Donner .....Joseph Koegel
Froh .....George Unger
Loge .....Heinrich Vogel
Alberich .....Karl Hill
Mima .....Karl Schlosser
Fasolt .....Alb Eilers
Fafner .....F. von Reichenberg
Fricka .....Friderike Grün
Freia .....Marie Haupt
Erda .....Louise Jaide
Waglinde .....Lilli Lehmann
Wellgunde .....Marie Lehmann
Flosshilde .....Minna Lammert

It was my good fortune during the first Wagner festival to have a seat directly behind that of the master himself, and this gave me an opportunity to see how intently he followed every movement on the stage and in the orchestra. He was a little, wiry, nervous man, and just before the conclusion of each act he would spring to his feet, rush behind the scenes to consult with the artists, superintend the settings, and then appear before the curtain to acknowledge the plaudits of the audience. As the curtain arose for the next act he would quietly resume his seat.

A casual happening that I chanced to witness marked Franz Liszt as the next person of consequence to Wagner in Bayreuth at that time. Liszt was passing the hotel where the Emperor of Germany was stopping, and His Majesty, on the veranda, recognized the famous "Abbé Pianist" and saluted him first, an honor rarely conferred upon an artist. In this instance it showed the positive reverence in which Liszt was held by even an emperor. Another evidence of reverence to art and talent was manifested at the banquet after the completion of the first Bayreuth festival. Wagner, seated at a table with the artists of the Ring of the Nibelungen—Franz Liszt, Hans Richter and August Wilhelmj—was commanded to step over to the tables of the Emperor of Germany and his guests and to be seated with them. This marked courtesy, however, Wagner declined, explaining that he must preside over his own table.

This banquet was attended by six hundred people, and in

Herr Wagner's address he set forth that his final remarks at the theater the previous evening, "*Wenn sie wollen, haben sie jetzt eine Kunst*" (If you so desire you now have an art of your own), were not to be misunderstood, that he merely meant them in connection with Germany alone, who was not original in her ideas, but imitates France and Italy. His idea was to create in Germany an Art heretofore unknown, and he thought that the success of the first performances of the "Ring des Nibelungen" partially assured this. He thanked in the most emphatic terms his life-long friend Franz Liszt, without whom his success would have been limited. They embraced each other, to the utmost gratification of the banqueters, after which Herr Wagner was presented with a silver wreath by Madame Lucca (not the prima donna, but the wife of the Milan Music publisher).

At the conclusion of this never-to-be-forgotten banquet, I had the honor of a few moments' conversation with Wagner and Liszt. They expressed to me their gratitude at the success of the Wagner works in young America.

RETURN TO PARIS

Chapter II

RETURN TO PARIS

Resumption of Studies After Return from Wagner Festival—The Unpopularity of Wagner's Music at the Cirque d' Hiver—Attendance at First Production of Massé's "Paul et Virginie," 1876—Interviews with Johann Strauss and Olivier Métra—First Productions of Saint-Saëns' "Le Timbre d' Argent" and Gounod's "Cinq Mars."

AFTER the Bayreuth festival I returned to Paris and resumed my studies under Professor Durand, attending musical performances or similar and improving diversions. A grand concert was announced for October 29th, 1876, to be given at the Cirque d'Hiver, with the famous Pasdeloup as director. In the course of the concert M. Pasdeloup introduced Siegfried's Death March from Wagner's Nibelungen. The anti-German feeling in France at that time was so intense, the hatred for all things German was so deep-seated in the French heart, that the beginning of the Death March was likewise the beginning of a most disgraceful scene.

Before the march was reached loud outcries began, outcries of "*A bas la musique de l'avenir! A la porte Wagner!*" and so boisterous and so persistent were these cries that many in the vast audience left the hall, evidently fearing more violent

demonstrations from the riotous element. Some gentlemen arose and declared the manifestation ridiculous, coming, as it did, before the march had been heard. This seemed to quiet the tumult sufficiently for the march to be played, but even its magnificent passages could not soften the rancor in the French heart, inasmuch as the whistling, hooting, stamping and yelling recommenced and the turmoil was even increased. Monsieur Pasdeloup nearly broke his baton, vainly endeavoring to regain order. He tried to speak to the audience but was not permitted to get beyond "*Mesdames, Messieurs! Respectez les exécutants, l'art, la musique!*"

After many efforts Monsieur Pasdeloup succeeded in giving an interrupted rendition of Weber's beautiful overture to "Der Freischütz," and it was accompanied, as it had never been before and has not been since, by the maledictions of three thousand angered hearers, who shouted at its conclusion "*A bas Pasdeloup!*" The entire scene was one not soon to be forgotten.

In commenting upon the first performance in Paris of Victor Massé's "Paul et Virginie" (November, 1876) I wrote: "It is charming, replete with melodies of a sympathetic nature; orchestration superb. The interpretation of the various characters by Messieurs Capoul (who later became assistant director of the Paris Grand Opera) and Bouhy and Mlle. Ritter (a girl of seventeen and a sister of the distinguished pianist Theodore Ritter) and Madame Engalli, was delightful."

The Opéra ball of January, 1877, is worthy of notice,

because an innovation was made in it that season. Hundreds of gas jets illumined the magnificent building wherein the ball was held, and the brilliancy thus produced can hardly be surpassed by modern electricity. In previous years candles had been used, and the spluttering, dripping wax was so profuse as to remind me of a snowfall. The dissatisfaction caused thereby was great, and particularly vehement among the numerous persons whose costumes were injured. Over 125,000 francs were taken for tickets, and the estimate was made that upward of 7,000 persons attended the ball. This was not difficult to believe, for the mass was so dense as to give little opportunity to the terpsichorean devotees.

On the occasion of this Opéra ball I had the pleasure of meeting and conversing with both conductors, Monsieur Olivier Métra, who presided for so many years over the orchestra at the Folies-Bergère and idolized by Paris as composer of "Les Roses," "La Vague" and "Serenade" Waltzes, and Herr Johann Strauss, who had just arrived in the city. Herr Strauss expressed to me his fear that, judging from the last rehearsal, the orchestra would not perform his works properly, and he gave me reason to believe that he thought a prejudice existed against him as it did against Wagner. He assured me he was *sehr zufrieden* with the rendition of his works in New York and Boston, but added that, although his stay in those cities was pleasant, he would never again attempt to cross the ocean. After a few moments' further conversation he uttered a hearty *auf wiedersehen* and as-

cended the orchestra platform, where he conducted his superb waltz, "Wine, Woman and Song" to be rewarded by the unrestrained plaudits of the vast audience.

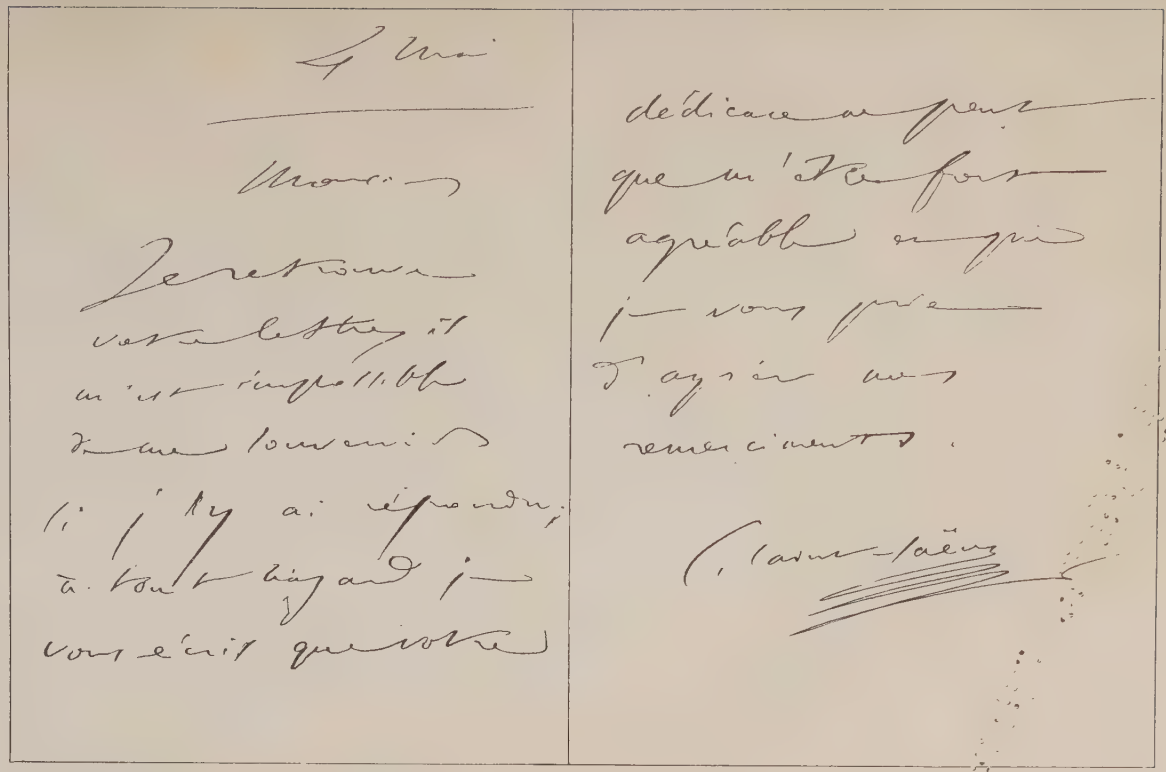
In February, 1877, I attended in Paris the first representation at the Théatre Lyrique, of Camille Saint-Saëns "Le Timbre d'Argent." Monsieur Saint-Saëns had a flattering audience, as it embraced many famous composers and other talented persons well known to the Paris world. Among the composers of eminence I noted Charles Gounod, Ambroise Thomas, Anton Rubinstein, Jules Massenet, Victor Massé, Ernest Reyer, Victorien Jonciéres, Paladilhe, Duvernoy and Guiraud.

The opera was not warmly received. The libretto seemed to be a mixture of "La Muette de Portici" and "Faust," and the music was unworthy the composer of those marvelous symphonic poems which are played wherever classical music is appreciated, establishing for Saint-Saëns a reputation surpassed by few living musicians.

In April of that year I witnessed the first performance of Gounod's "Cinq Mars" at the Opéra Comique in Paris. The intention had originally been to present the opera "Le Cinq Mars" March fifth.

Commenting thereon at that time I wrote: "The introduction to the first act is splendidly scored and introduced a wonderful *Marche funèbre.* This, with a few choruses and an unusually striking duet in Act IV commencing

"Oui le ciel seconde nos voeux,"



A LETTER FROM CAMILLE SAINT-SAËNS

is the gem of the opera, which I think will not add to the established reputation of the composer 'Faust,' although the rights of publication and representation of 'Cinq Mars' in France, England and Italy were disposed of, at fabulous prices."

I also dwell with much pleasure on my attendance in 1877, at an early production of Bizet's "Carmen," given at the Paris Opéra Comique with Galli Marié in the title rôle. My written comments on the performance at that time may be of interest now.

"Monsieur Bizet deserves much praise for the masterly instrumentation of Carmen throughout, and although at times a little heavy or 'Wagnerian' it is pleasing to the ear. The melodies are original, characteristic of the Spanish although the 'Habanera' was composed by Yradier (a popular Spanish song writer) and cleverly re-arranged by Bizet. I was particularly impressed with the music in the Fourth Act, full of pathos and genuine dramatic power, while the duet song by Carmen and José, before she is stabbed, is rendered additionally pathetic by the contrast of its mournful strains, with the gay notes of triumph resounding from the neighboring 'Plaza del Toros.' The excellence of this work will soon place Monsieur Bizet in the very first rank of the rising young composers of France. There is hardly a doubt that Carmen will meet with success in New York."

Carmen was given in N.Y. by the Mapleson troupe - season 1878-7

INCEPTION OF THE NEW YORK CASINO

Chapter III

INCEPTION OF THE NEW YORK CASINO

First Concert at Gilmore's Garden—Realism in "The Awakening of the Lion"—The Metropolitan Concert Hall with Its Sliding Roof—Composition of the "Sweet Sixteen" Waltz for Jules Levy, the Cornet Virtuoso—How the Casino Was Planned and Built—The Distinguished Stockholders of the New York Casino Company—European Trip to Secure the Services of Eminent Composers—First Meeting with Massenet in 1882—His Objection to His First Name.

IN May, having completed my studies in Paris, I left that beautiful city for my home in New York, and on the eve of my departure received the following letter from my esteemed Professor Durand:

"My dear Aronson,

"Before you leave Paris I desire to express to you the satisfaction you have given me in pursuing, with the most absolute assiduity, my lessons in harmony, counterpoint and orchestration. I do not doubt, but, that with a continuation of your work, your talent, matured by reflection and study, will bring you numerous successes. Remain laborious and persevering, as I have known you to be, and accept, dear pupil, my best wishes for your success and the expression of my affectionate sentiments.

Emile Durand,
Professor of the National Conservatory of Music, Paris.

Immediately following my arrival in New York, Mr. P. S. Gilmore, the famous bandmaster, honored me by placing on the programme of his first concert for the season (May 24th, 1877) at Gilmore's Garden, 26th Street, Madison and Fourth Avenues, my new waltz, "Return from Abroad," and at subsequent concerts my "Washington," "Triomphale" and "Victory" marches, the first composed for the Centennial Exposition in Philadelphia, 1876.

When I had completed some orchestral works upon which I had been engaged during the summer months, I was persuaded by over-enthusiastic friends to lease for Sunday evenings the Madison Square Garden—then known as Gilmore's Garden—from Sheridan Shook and Edward G. Gilmore, its managers. At that time the Barnum Circus was performing there during the week, but the managers of the circus promised to move the animals' cages, so as to avoid a noise during my intended concerts. For this purpose about one-third of the Garden was screened off and my orchestra of fifty musicians was placed on a platform in front of the improvised screen.

When I began the music, there came at an opportune moment, as though the animals had been trained for it, an outburst from lions, elephants, tigers, hyenas and the other varieties of wild creatures. This added much realism to the number on the program first greeted by the roars, which chanced to be Kontski's "Awakening of the Lion." As I had also included Strauss' "Sounds from the Vienna Woods" and Litolff's

Paris, le 2 mai 1897.

Mon cher Chanson,

Avant que vous quittiez Paris, je tiens à vous témoigner toute la satisfaction que vous m'avez donnée, en suivant, avec l'assiduité la plus absolue, mes cours d'harmonie, de contrepoint et d'orchestration.

Je ne doute pas, que avec de la suite dans votre travail, votre talent, mûri par la réflexion et l'étude, ne vous vaille de nombreux succès.

Soyez toujours laborieux et persévérant comme je vous ai connu, et croyez, mon cher élève, tous mes vœux pour votre réussite et l'expression de mes sentiments affectueux.

Emile Durand

Professeur au Conservatoire national de musique

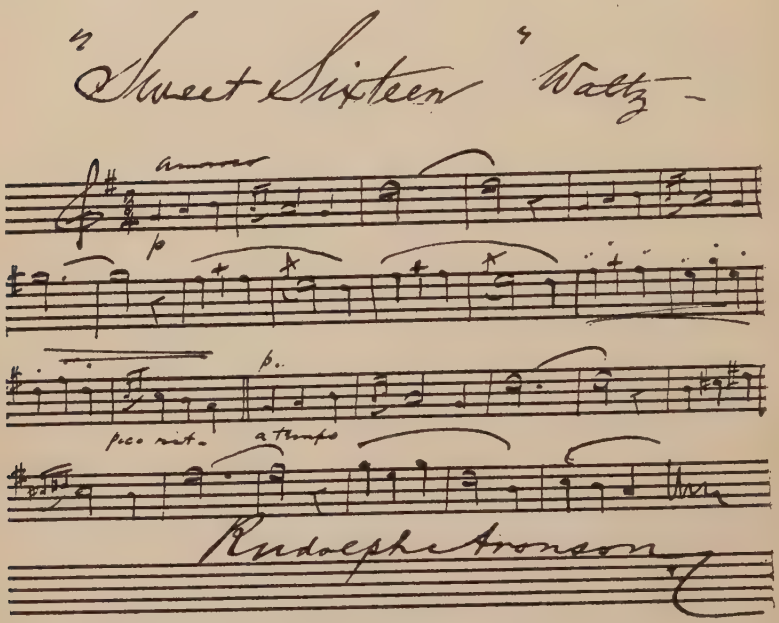
A LETTER FROM EMILE DURAND

"Robespierre Overture," the savage addition was not an unpleasant feature.

This accompaniment, however, convinced me, that environment was one of the essentials for proper concert entertainments, and so firmly did this conviction take hold of me, that the following year (1878) on one of my trips crossing the Atlantic on my way back to New York, I had the good fortune of meeting Mr. Charles Lanier, a fellow passenger, to whom I suggested the introduction of the European Concert Garden, with American embellishments. The idea at once appealed to him and he proposed that it be called "The Metropolitan Concert Hall," and almost immediately after our arrival, he enlisted the co-operation of our mutual friend, Mr. Jesse Seligman, who, like Mr. Lanier, was public-spirited, and favored any enterprise that would uplift music and art in the metropolis. The Metropolitan Concert Company was organized and the stockholders besides Messrs. Lanier and Seligman included J. Pierpont Morgan, James J. Goodwin, Wm. E. Strong, Edward Winslow, Henry Morgan, Geo. W. Cotterill, F. O. French, Francis H. Tows, Adolph Hallgarten, Josiah M. Fiske, Morris K. Jesup, Wm. H. Appleton, Wm. R. Garrison, José F. Navarro, Wm. H. Scott, Henry Havemeyer, Edward Cooper, Wm. A. Cole, Theodore Havemeyer, James E. Ward, C. F. Woereschoeffer, A. B. Stone, G. S. Winston, Julius Hallgarten, D. C. Calvin, Algernon S. Sullivan, Charles Renauld, Grosvenor P. Lowrey, Wm. H. Gunther, Charles Mali, Louis Waetjin, James P. Lowery, George

W. Dillaway and J. N. A. Griswold. The Metropolitan Concert Hall was constructed in 1880 at Broadway, Forty-first Street and Seventh Avenue, New York (the present site of the Broadway Theater).

The building had been designed by Mr. George B. Post,



and was modeled somewhat after the concert resorts in Vienna and Berlin. The raised orchestra platform faced the orchestra seats, of which there were about eight hundred; in the balcony were boxes only. Refreshments were served from an excellent French restaurant, situated over the orchestra platform. A novelty, however, was a sliding roof, in the center

of the roof proper, and encircling this sliding portion was a promenade that made a pleasant summer and winter resort at reasonable prices. The building was sufficiently large to accommodate, all told, over three thousand persons. At this hall were given concerts of a popular order with an orchestra of fifty selected musicians under my conductorship.

In July, 1880, at the Metropolitan Concert Hall, I revived with much success some of the most popular compositions of Paul Jullien, who captivated his audiences at the Old Castle Garden in New York in 1854. It was at this time, too, that I composed my "Sweet Sixteen" Waltz for the famous cornet virtuoso, Jules Levy. This waltz achieved signal success, and the sale reached several hundred thousand copies.

After I had conducted one hundred and fifty consecutive concerts there, Mr. Theodore Thomas for three weeks followed me as conductor of the orchestra. About this time I evolved the plan of building the Casino, which should have the first real roof garden in the world.

Spurred on by my brothers Edward and Albert and urged by a restless but clearly defined ambition, I prepared again to visit Europe and sought in my brain for a new musical idea. I had the personal satisfaction of knowing that my single-handed, strenuous efforts had raised the Metropolitan Concert Hall to an honored position, being, as the papers kindly said, one of the finest concert halls ever built. When I finally sailed in February, 1881, I had no thought that the hall would become an ice-skating rink, a quasi-theater, and then be de-

molished entirely to make place for the Broadway Theater.

The basis of the prompting that led me now to visit Europe was a desire to create in New York a place of amusement that should be a distinct improvement on the Metropolitan Concert Hall. With the hope of finding a suggestion I might utilize, I visited many of the cities of the Old World, and gathered from Kroll's Garten in Berlin, from the Volks Garten in Vienna and from Frascati's in Paris a multitude of suggestions which later I was able to use to advantage.

One evening, returning to my lodging at the little Hotel Mayran in the Square Montholon in Paris, after a concert at Frascati's, I considered whether such a resort would meet with success in New York. While the inquiring thought occupied my mind, I recalled frequent visits during my student days in Paris to the Ambassadeurs and the Alcazar on the Champs Elysées, where each summer I had enjoyed so many delightful open-air entertainments with refreshments served *al fresco*. But a realization of the enormous price of land on Broadway showed me the futility of attempting to replant the Champs Elysées gardens to a central part of New York.

To the realization of this financial obstruction I believe may have been due my greater thought, for at once came to me the question: Why not utilize for garden purposes the roof of the building I hope to erect, and thus escape the enormous cost of valuable ground space? Already had I christened it in my mind the Roof Garden, and I could mentally see an adornment of plants and shrubbery and fountains. I imag-

ined concerts and other entertainments being given there, refreshments being served—in other words, I mentally transported the Ambassadeurs from the ground floor of the Champs Elysées in Paris to the roof of a building on Broadway in New York.

I discussed the matter with Johann and Eduard Strauss. During my visit to them, the latter most courteously invited me to attend a special rehearsal of his orchestra and instructed me in the proper interpretation of the Strauss repertoire. About this period I heard for the first time Johann Strauss' operetta, "The Queen's Lace Handkerchief," with which I was immensely pleased.

After leaving Vienna I paid a flying visit to Herr Josef Gung'l, the veteran composer, at Hamburg, and he quite surprised me with the information that in 1848 he had crossed the Atlantic Ocean with an orchestra of thirty-six men, and had given several concerts at the Astor Place Opera House in New York. Later he visited other cities in the United States and intended going to California, but was prevented by the sudden decamping of eighteen or twenty members of his orchestra. This curtailment of his musical talent compelled his early return to Europe in 1849. Herr Gung'l called his daughter *Die Amerikanerin* because, though she was but six months old when he took her with him to the United States, she had, he declared, inhaled some of its free ideas even at that age. This lady has since become, as Madam Naumann, a famous vocalist in Germany. Herr Gung'l wrote

two of his prettiest and most successful waltzes, "Träume auf den Ozean" (Dreams on the Ocean) and "Delaware Klänge," while in America, a fact which he recalled with pleasure. Like Johann Strauss, Gung'l was of a most genial disposition. He had composed more than one thousand piano-forte pieces, nearly all of them arranged for orchestra.

With the roof-garden idea safely secreted in my mind, and considered by me as an addition to the construction of a theater, concert hall, ballroom, reading room and restaurant, all in one building, I sailed for New York after a limited stop in Europe—limited in time, but particularly rich in the new ideas it had implanted for future development.

In April, 1881, I earnestly began the task of raising capital to construct my projected building. I suggested to a number of public-spirited and wealthy New Yorkers the plan of establishing in the city a thoroughly European Casino, with several novel features introduced. This suggestion received such encouragement that I undertook at once the formation of the New York Casino Company, and its completion meant six months of persistent work on my part. I worked unceasingly, and personally interviewed at least two thousand men, procuring over five hundred stockholders, including J. Pierpont Morgan, Charles Lanier, Jesse Seligman, Cyrus W. Field, Jesse Hoyt, Robert Minturn, Isaac Bell, L. L. Lorillard, William H. Vanderbilt, George Peabody Wetmore, H. McK. Twombly, James M. Constable, Chauncey M. Depew, William H. Fogg, Daniel S. Appleton, Cornelius N. Bliss, C. L.

Tiffany, Frederick Kernochan, Theodore Havemeyer, U. S. Grant, Jr., C. C. Baldwin, B. Perkins, Chester Griswold, Charles E. Strong, Osgood Welsh, N. K. Honore, Jesse R. Grant, Alfred Youngs, Thomas Minford, Baron C. de Thomsen, George C. Clark, Washington E. Connor, William Cruikshank, W. H. De Forest, Robert L. Cutting, Jr., C. Goddard, J. Low Harriman, C. B. Fosdick, M. V. B. Smith, J. D. Tileston, William Reitlinger, Theodore A. Hummel, E. F. Winslow, C. N. Jordan, T. Houston, T. W. Lillie, C. Littlefield, W. H. M. Sistare, B. B. Kirkland, Edward Kemeys, R. P. Lounsbery, Henry W. Bibby, George M. Tooker, R. A. Haggin, Frank T. Wall, N. Y. Mortimer, H. S. Wilson, J. A. Stow, F. D. Tappen, E. K. Willard, H. Knickerbocker, Samuel Ward, J. M. Hughes, R. H. Parker, C. T. Barney, J. McGinnis, Jr., Thomas C. Platt, A. G. Meyers, George F. Opdyke, H. L. Horton, James A. Garland, George F. Baker, Juan P. Terry, A. E. Terry, Y. Martinez, Edward Winslow, M. B. Brown, W. N. Hamilton, C. B. Foote, Frank Ehret, George W. Ballou, John C. Latham, William Harriman, S. A. Strang, V. A. Blacque, Charles W. Kohlsaat, Rudolph W. Schack, C. I. Tappen, J. M. Libby, J. Whitely, J. D. Prince, J. J. Lancaster, W. G. Davies, Charles Gregory, J. T. Closson, R. C. Rathbone, H. C. Brown, Charles F. Fearing, John H. Draper, M. Woodruff, N. S. Simpkins, Jr., H. C. Fahnestock, Joseph S. Stout, H. C. Oakley, Henry Villard, William H. Starbuck, D. A. Lindley, Horace White, C. Lapsley, Charles A. Johnes, W. E. Pearl, William D. Searles, W.

H. Duff, H. O. Havemeyer, James Scott, L. C. Murray, A. H. Dayton, Arthur Dyett, L. G. Lockwood, L. M. Bates, H. C. De Rivera, S. H. Roosevelt, G. H. Palmer, Phil E. Harding, A. C. Downing, Jr., Paul L. Thebaud, H. Durkee, J. R. LeRoy, William L. Pomeroy, J. F. Plummer, John H. Scribner, N. Hobart, B. Gray, Walter Langdon, Joseph H. Brown, A. H. Calef, E. A. Treat, E. S. Auchincloss, Charles S. Smith, G. J. Brown, D. A. Davis, F. Baker, S. W. Sibley, H. F. Weed, Charles B. Stockwell, E. C. Moore, Gardner B. Charlick, George F. Damon, George J. Gould, William Rhinelander Stewart, Lewis Edwards, Pierre Lorillard, Benjamin H. Bristow, Joseph W. Drexel, E. W. Stoughton, William Dowd, Horace Porter, Edward Cooper, Robert G. Remsen, Adrian Iselin, Jr., Heber R. Bishop, N. M. Beckwith, Robert B. Roosevelt, Edmund C. Schmidt, William Rhinelander, Daniel E. Sickles, and Austin Corbin. I finally succeeded in securing over $300,000 for the enterprise.

The popularity of the Newport Casino, at that time the most fashionable place of the kind in the country, suggested to me the name Casino for my new building, and while I was soliciting subscribers, Messrs. Kimball and Wisedell, the architects, were at work on the plans. The planning of the building went smoothly until I broached my idea for a roof garden. Upon this declaration, the architects threw up their hands, metaphorically speaking, declaring that such an absurdity could not be. No roof could be made that would sustain

a crowd, and if it were tried, the people would fall through to the cellar. They concluded their horrible warnings by saying:

"How do you expect to carry fifteen hundred persons on the roof of a building? Consider the tremendous weight!"

"Suppose you built, say, five additional stories over the contemplated building," I answered. "Would not the weight be as great as that of the proposed roof garden and its audience?"

They answered negatively, explaining that in the former case the weight would be divided and in the latter concentrated. But I persisted, perhaps because I knew nothing of architecture and its limitations.

At this point it may be of interest to give my original plan relative to the construction of the Casino at Broadway and 39th Street, New York. The property was then occupied as a coal yard, remote from any other place of amusement and was surrounded by numerous vacant lots.

"The building is to be of brick stone, and polished terra cotta; is to be four stories high, with a stone tower running twenty feet above the roof, and in general design of Moorish architecture. The basement will contain the kitchen, storerooms, steam appurtenances, cooling and fanning apparatus—to keep the structure at all times at a pleasant temperature—and the necessary paraphernalia for illumination. The grand extrance and lobby—forty-five by fifteen feet, is to be on the

39th Street side, and to guard against every emergency there are to be eight twelve-foot exits.

"On the Broadway ground-floor front the restaurant, café and reading room—under the supervision of one of our best known restaurateurs—are to be situated, and will be fitted up sumptuously in Louis Quatorze style. The room will be eighty feet square.

"Two wide stone stairways are to lead from the 39th Street entrance to the foyer and theater, the latter sufficiently large to accommodate 1,500 persons, and to be fitted up in light woods, and decorated in white, blue and gold, similar to the theater attached to the Newport Casino. Here during the summer, light comedies and operettas will be performed in conjunction with the regular concerts, which will take place on the roof garden and in winter it will be used for lectures, meetings, concerts, private theatricals, balls, etc. An open balcony or terrace is to encircle the third story, looking directly into the theater, and be so arranged that during the fall and winter it may be inclosed with glass casings, and be used as a foyer as well as for floral and art exhibitions.

"The fourth story, or roof, will be laid out as a beautiful summer garden, and besides being prettily illuminated, will be ornamented with many rare exotics, to be loaned by several of the stockholders. The music stand is to be so constructed, with a new form of sounding-board, that the orchestra will be distinctly heard throughout the building. A suite of rooms, forty by seventy-five feet, with separate entrance on

Broadway, is to be set apart from the hall and theater, so that private entertainments can take place without any interference from other parts of the structure. One of the features of the Casino is to be its admirable arrangements for balls, etc., there being adequate ladies' and gentlemen's retiring rooms, and every other convenience for such occasions."

The tremendous success of the first operetta presented at the Casino entirely changed my original policy, and eliminated the real Casino features of my enterprise.

In 1880, when I leased the land upon which the Casino is built, the rent was $10,000 and taxes annually, my company agreeing to construct the building to cost not less than $100,000. At the expiration of the lease, the building reverted to the owners of the land, who I understand are now (1912) receiving approximately $65,000 annual rental!

I went so far as to say that I was resolved to have a roof garden, and if I could not have a roof garden I should want no building. I finally persuaded the architects to give the matter further consideration and when I saw them again, forty-eight hours later, they told me a way had been found to meet all the difficulties. They had devised a way of strengthening the foundations as much as possible and using extra heavy girders.

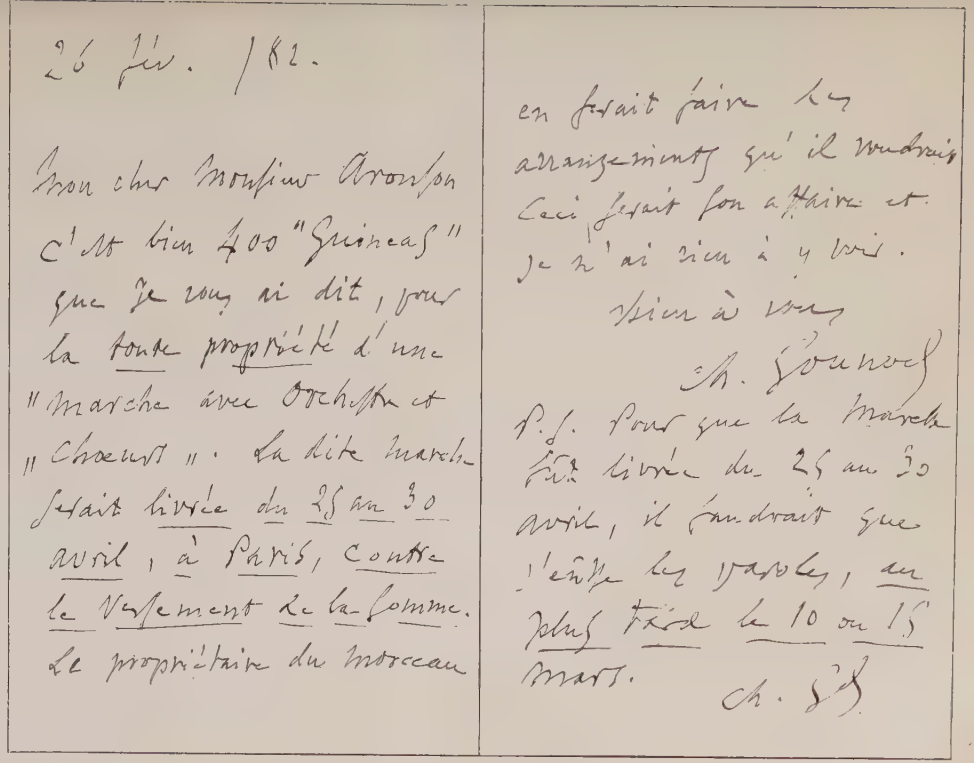
With this I was satisfied, and in December, 1881, ground was broken for the building of the Casino. My intention was not to devote the Casino exclusively to operetta performances and concerts, but to make its uses more extended.

Having raised, as I thought, sufficient money for all purposes, and the architects having the plans for construction well in hand, I sailed for Europe in January, 1882, in quest of attractions for my new enterprise. I again visited Herr Johann Strauss, in Vienna, and made him an offer to direct with his orchestra a season of popular concerts at the Casino in New York. But the Waltz King had positively resolved never again to cross the ocean, the memory of severe seasickness endured on his one trip being sufficient to deter him. Sadly disappointed in this failure, I went to Paris, hoping there to find the composer I should consider worthy of presiding at the opening of my Casino.

At that time the reigning dance-music favorite as writer and conductor was Monsieur Emile Waldteufel, who was a jolly, middle-aged gentleman, and a delightful companion, and whose popular waltzes, "Manola," "Violettes," "Très Jolie," etc., I first presented to the American public at my concerts at the Metropolitan Concert Hall in New York.

During a luncheon with me at the Café de la Paix, Monsieur Waldteufel regretfully declined my invitation that he and his orchestra open the Casino. His declination, he assured me, was solely due to his engagements not only at the "Elysée" for the Presidential and other official functions, but numberless private affairs long contracted for.

Undaunted by my double disappointment, I visited the illustrious master of music, Charles Gounod, in his artistically



26 Jan. 1882.

Mon cher Monsieur Aronson
c'est bien 400 "Guineas"
que je vous ai dit, pour
la toute propriété d'une
"Marche avec Orchestre et
"Chœurs". La dite marche
serait livrée du 25 au 30
avril, à Paris, contre
le Versement de la somme.
Le propriétaire du morceau
en ferait faire les
arrangements qu'il voudrait
Ceci serait son affaire et
je n'ai rien à y voir.

Bien à vous

Ch. Gounod

P.S. Pour que la Marche
fût livrée du 25 au 30
avril, il faudrait que
l'on fît les paroles, au
plus tard le 10 ou 15
Mars.

Ch. G

A LETTER FROM CHARLES GOUNOD

appointed apartment on the Boulevard Malesherbes. It was early in the forenoon when I called, and, as it was Monsieur Gounod's custom to exercise in fencing at the hour I had selected, I found him sheathed in a leather costume and with a foil in his hand. Plunging at once into the purpose of my visit I said:

"*Maître*, I desire you as the greatest French composer to write an Inauguration March for the Casino now in course of construction in New York, the city where your 'Faust,' 'Romeo et Juliette' and many of your other works have met with such magnificent success."

"That is a little out of my line," he replied, "but let me consider and I will communicate with you."

In the course of the following day his letter came:

26 Fevrier 1882.

My dear Mr. Aronson:—

As I said to you, 400 Guineas is the amount fixed, for *all rights* of a march for orchestra and chorus. Said march shall be delivered in Paris between April 25th and 30th on the payment of that amount.

The purchaser of the march can make any arrangement for same that he desires. That is his affair—and I have no right to interfere.

Very truly yours,

CH. GOUNOD.

P. S. In order that the march shall be delivered between April 25th and 30th, it is necessary that I have the words—at the latest —between March 10th and 15th.

CH. GD.

Exclusive copyright for a march for orchestra and chorus for the inauguration of the concerts of the Grand Casino of New York.

400 Guineas.

To my regret, however, this offer was declined by the directors of my Company.

It was upon this visit to Paris that I had the great pleasure of meeting another master, the distinguished composer, Monsieur Massenet. My meeting with him was at the Grand Opera, when one of his own masterpieces, "Le Roi de Lahore," was being performed. In the course of our conversation I said to him:

"Do you know, *Maître*, that your works are immensely popular in America? In fact, just before I sailed, I heard your 'Scènes Napolitaines' at a Theodore Thomas Concert in New York and the large audience was entranced with its characteristic beauty and its magnificent instrumentation."

The master looked at me with unfeigned surprise, and in a voice sincerely enthusiastic asked:

"Do you mean to say, my friend, that my music is already played over there?"

I quote this to show in an imperfect way the simplicity of this very remarkable genius, whose works, including "Poème d'Avril" "Scènes Hongroises," "Scènes Pittoresques," "Scènes Napolitaines," "Overture à Phédre," "Don César de Bazan," "Marie-Madeleine," "Eve" "Le Roi de Lahore," "La Vièrge," "Manon," "Herodiade," "Le Cid," "Esclaramonde," "Le Mage," "Werther," "Thais," "La Navarraise," "Sapho," "Cendrillon," "Grisélidis," "Le Jongleur de Notre Dame," "Cherubin," "Ariane," "Don Quichotte," and "Roma," are performed the world over.

In 1906 while in Paris I fixed an appointment with the great master at his little studio in the Ménestrel—No. 2 bis rue Vivienne—otherwise known as Heugel et Cie, his publishers, where on certain days and hours of the week he courteously gave audiences to operatic and concert aspirants, instructing and advising them in the proper interpretation of his works. On that occasion I suggested that the composer give a few moments of his valuable time to Mr. Paris Chambers, a cornetist, who had just arrived in the French Capital. Although he was at first averse to listening to a cornet player he finally agreed.

Mr. Chambers was presented, and he then charmed Massenet with his interpretation on the cornet of the composer's beautiful "Elegie," accompanied on the piano by Massenet himself. Rising, he complimented Mr. Chambers and said, "I have just composed a little song 'Je t'aime,' which ought to make fine effect on the cornet when performed by an artist like yourself." Mr. Massenet first played it on the piano, and then Chambers "went over it" to the evident delight of Massenet, who was recognized by artists the world over as a marvelous coach, a born stage director, an artist to his finger tips, kind and gentle and yet insistent upon what he considered proper interpretation.

During the winter of 1911 I met Massenet for the last time in Paris, just as he was leaving the Ménestrel to enter his carriage. He was wrapped in an immense shawl which almost covered his face, for he was very susceptible to colds.

I again suggested a tour in America, and this time the great master answered, "Very, very sorry; not only because I fear the ocean trip, but now I am too old." He was then sixty-nine years of age. He died August 14th, 1912.

He was undoubtedly the greatest melodist and orchestrator France ever produced, and his works will remain to the world as everlasting monuments for this prolific genius.

Had I not succeeded in carrying out my Casino enterprise, I should have followed a course of studies in orchestration with Massenet, from whom I was the recipient of many valued letters of which the following was one of the most interesting.

Paris, Nov. 24th, 1911.

Mr. Rudolph Aronson,
227 Riverside Drive,
New York, America.

Dear great friend:—

Your letter and the clipping from the newspaper gave me much pleasure. From you I have also news of my works in America!

How amiable and good you are, and how much I thank you.

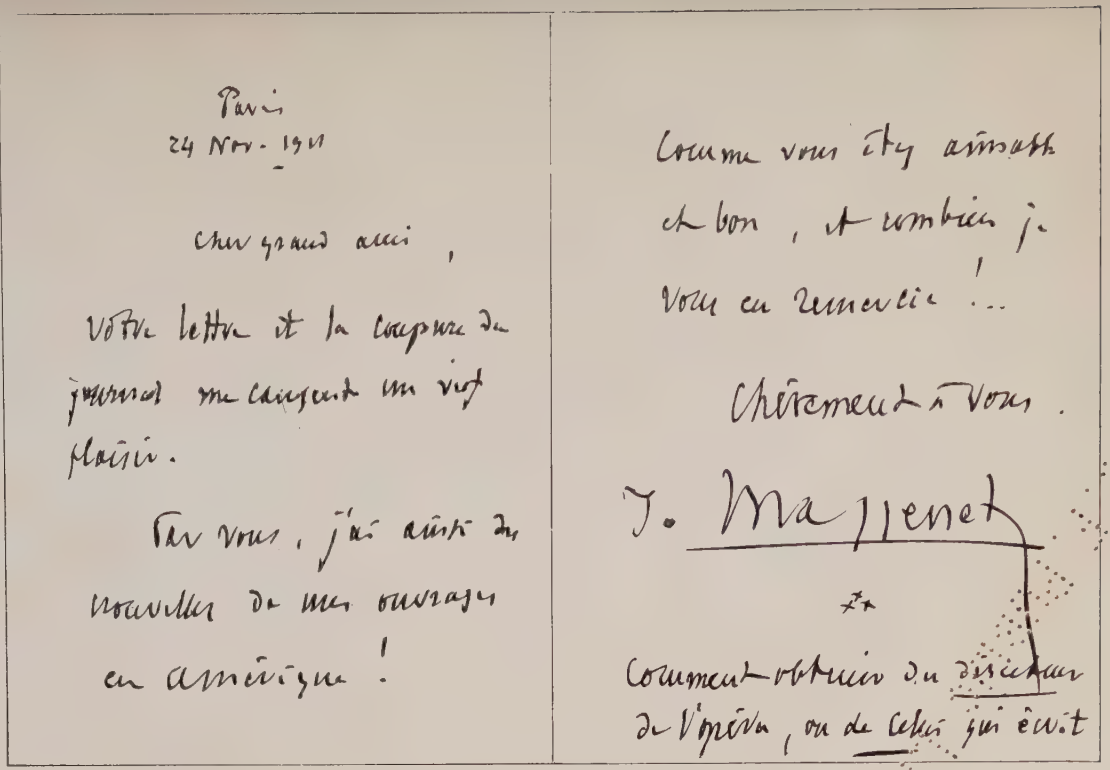
Faithfully yours,
J. MASSENET.

What course could be pursued so that the director of the opera or those who write the advertisements for the theater and newspapers would be prevented from always quoting my name incorrectly?

My scores have printed thereon

Music by
J. Massenet

and never, *emphatically never, the entire first name but the initial only* written otherwise, my name becomes altered, and eventually this fantastic inaccuracy must disappear.



Paris
24 Nov. 1911

Cher grand ami,

Votre lettre et la coupure de journal me causent un vif plaisir.

Sur vous, j'ai aussi de nouvelles de mes ouvrages en Amérique!

Comme vous êtes aimable et bon, et combien je vous en remercie...

Cordialement à vous.

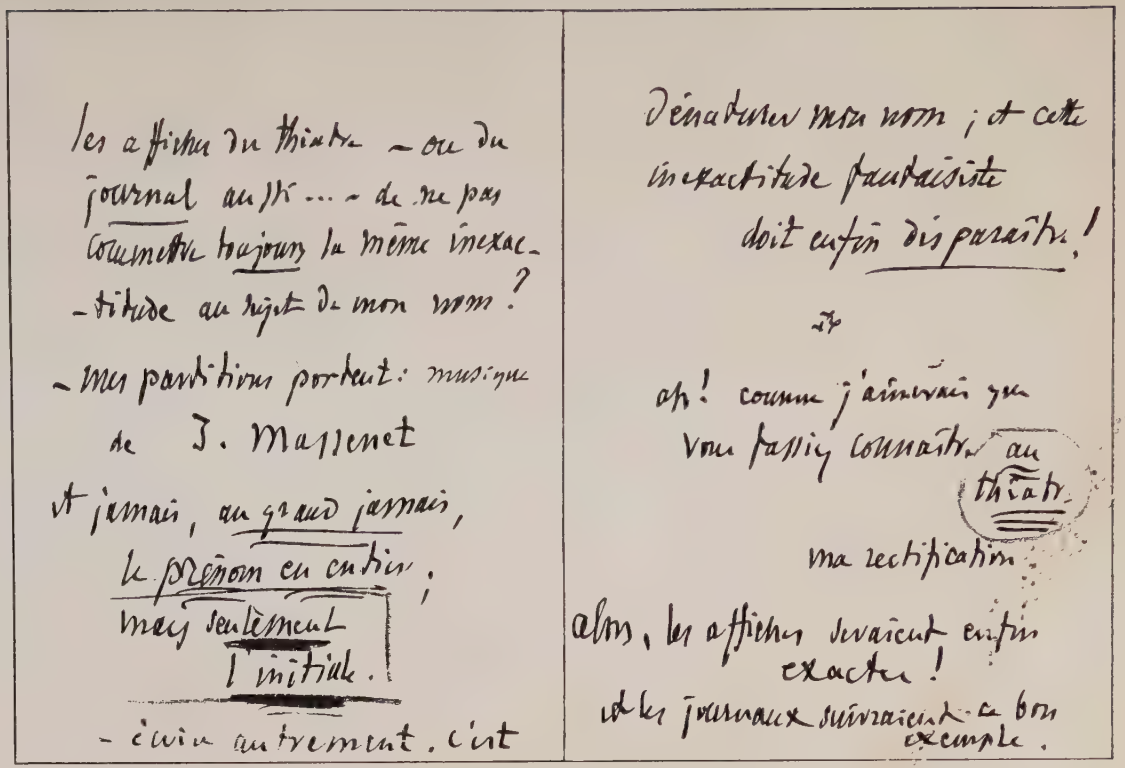
J. Massenet

***

Comment obtenir du directeur de l'Opéra, ou de celui qui était

A LETTER FROM MASSENET

(See also the illustration page following)



Les affiches du théâtre — ou du journal aussi ... — de ne pas commettre toujours la même inexactitude au sujet de mon nom ?

— Mes partitions portent : musique de J. Massenet

et jamais, au grand jamais, le prénom en entier ; mais seulement l'initiale.

— écrire autrement, c'est dénaturer mon nom ; et cette inexactitude fantaisiste doit enfin disparaître !

***

oh ! comme j'aimerais que vous fassiez connaître au théâtre ma rectification

alors, les affiches seraient enfin exactes !

et les journaux suivraient — à bon exemple.

MASSENET'S LETTER—(*Continued*)

Ah! how much I would like you to make known to the theater management my rectification; in that case, the advertisements would then be correct! and the newspapers would follow the good example.*

I endeavored on several occasions to engage Massenet for a short tour in the United States and Canada, to conduct and supervise his own works, but he always declined, fearing the ocean crossing. On one occasion he said to me that some time previously he had accepted an engagement to conduct some of his works in Algiers, but arriving at Marseilles with his baggage, he noticed the roughness of the water and decided then and there not to risk the sea trip, and returned to Paris by the first train.

* This tempest in a teapot was occasioned on account of Massenet's strenuous objection to his own name "Jules."

THE OPENING OF THE CASINO

Chapter IV

THE OPENING OF THE CASINO

Inauguration of the Unfinished Playhouse in 1882 with Strauss' "The Queen's Lace Handkerchief"—Beginning of the First Continuous Series of Sunday Popular Concerts—First Meeting of the Directors of the Metropolitan Opera House in the Casino, 1883.

THE declination of both Strauss and Waldteufel, though a great disappointment to me, did not divert me from my original thought that the opening attraction at the Casino must be of a popular foreign flavor. It occurred to me that inasmuch as Maurice Grau had engaged the operetta queen, Madame Theo, creator of *La Jolie Parfumeuse*, *Pomme d'Api* and other Offenbach rôles, for a winter season of operetta, she and her company to perform in French, I should do well to negotiate with that manager and also with Mr. D'Oyley Carte, manager of the Savoy Theater, London, intending from the latter to secure a new Gilbert and Sullivan opera. With Mr. Carte I arranged also that the Casino be illuminated throughout with the same kind of admirable electric apparatus as that used in the Savoy Theater.

An irritating slowness of the work occasioned by difficult rock excavations where the Casino was to be built, hastened my return to New York, where I arrived in April, 1882. I

used every argument and effort to hurry the architects and contractors, and finally, after numerous postponements, they agreed to deliver the completed building to me on September 11th, 1882. This definite promise enabled me to negotiate with Mr. D'Oyley Carte for the presentation of a Gilbert and Sullivan opera. I also closed by cable an arrangement with Mr. Maurice Grau for the appearance of Madame Theo and her company on the above mentioned date.

Work on the Casino was continued day and night, but the elaborate and artistic exterior as well as the interior wood carving and plaster panels covering walls and ceilings, required so much attention, that it became evident that the theater portion alone could be completed by the date set.

On many occasions until two o'clock in the morning I was in the workroom of the Casino watching Mr. Thomas Wisedell, one of the architects, busily engaged planning and drawing in detail the artistic panels of correct Moorish design for embellishing the interior of the building, and it is to be regretted that Mr. Wisedell's overwork and strenuosity brought about his demise just before the completion of the Casino.

Sir Edwin Arnold, author of "The Light of Asia," and one of the world's foremost authorities on Moorish architecture, during his lecture tour in America, visited the Casino many times, made sketches of the entrance portals and other parts of the ornamental exterior and of the interior panels. Sir Edwin said to me that the Casino was the finest example of Moorish architecture he had encountered.

On August 24th, 1882, receiving a hearty welcome on her first visit to America, Madame Theo arrived in New York by the steamer *Labrador*, accompanied by her manager, Maurice Grau, and her company of forty-six people. Her repertoire included "Madame L'Archiduc," "La Mascotte," "La Jolie Parfumeuse," "Le Grand Casimir," "Les Cloches de Corneville," "La Marjolaine," "Niniche," "Bagatelle," and "Pomme d'Api."

To my sincere regret, and despite the efforts we all made, the Casino could not be made ready for opening on the date arranged and Maurice Grau most reluctantly was compelled to transfer Madame Theo and her company to the Fifth Avenue Theater, where she achieved a pronounced success.

Negotiations were then entered into with Mr. Samuel Grau, brother of Maurice Grau, representing Mr. John A. McCaull, whose operetta company was at that time playing at the Bijou Opera House, New York, for an opening date. This I made sufficiently distant—October 21st, 1882—to provide for every delay. I told Mr. Grau I had recently heard in Vienna, "The Queen's Lace Handkerchief," by Johann Strauss, and if that operetta could be secured and presented with an adequate cast I should be willing to accept it for our opening. I explained to him that by an adequate cast I meant an exceptionally large chorus and an orchestra of thirty musicians, a number never before engaged in operetta performances in America. To this he assented.

Fortunately Mr. Townsend Percy had secured the Amer-

ican rights of "The Queen's Lace Handkerchief" and had made an English translation and adaptation. Mr. McCaull had under engagement an able conductor, Herr Ernst Catenhusen, admirably fitted to direct a Strauss operetta.

After very careful perusal and acceptance of the libretto the following cast was selected:

The King .....Miss Louise Paullin
The Queen .....Miss Lilly Post
Donna Irene .....Miss Mathilde Cottrelly
Marquise of Villareal .....Miss Jennie Reiffarth
Cervantes .....Signor Perugini
Count Villalobos .....Mr. Jos. S. Greensfelder
Don Sancho .....Mr. George Gaston
Don Quixote .....Mr. Jay Taylor
Minister of War .....Mr. Harry Standish

I entered into an agreement with Mr. McCaull for the presentation of this work at the Casino.

Rehearsals were assiduously held, extra workmen were requisitioned and all seemed to augur well for the inauguration on October 21st; but it was another case of "man proposes." The elaborateness of the decorations again interfered and another postponement appeared to be inevitable. McCaull, though, with a big, expensive company on his hands, insisted on opening.

And open I did!

On October 22nd the first Sunday gala concert was given

in the unfinished Casino by members of both of Maurice Grau's opera companies and an orchestra of sixty musicians under my conductorship. This was the first Sunday concert beginning a regular course of Sunday concerts ever given in the United States.

Following the concert six more performances of "The Queen's Lace Handkerchief" were given under most unfavorable conditions, owing to the continued low temperature in the Casino.

Swallowtail coats were in view up to half past eight P. M., but overcoats, hats, and wraps began to be *de rigueur* before nine o'clock, and during the *entr'actes*, ladies and gentlemen tramped about the foyer to keep warm! So notwithstanding the comparatively good business, I decided to close the theater and to reopen it in a complete condition on December 28th, 1882. "The Queen's Lace Handkerchief" took to the road in the interim and played to excellent business in Philadelphia, Chicago and other cities. It returned to New York in time for the above date, when a reception for the stockholders of the New York Casino Company, the press and invited guests took place, the program consisting of an introductory concert by an orchestra of fifty musicians under my conductorship, followed by the Second Act of "The Queen's Lace Handkerchief."

"The Queen's Lace Handkerchief" opened the completed Casino on December 30th, and the cast was that of the previous presentations, except in the case of Mr. Francis Wilson,

who replaced Mr. Gaston as *Don Sancho.* The theater was filled to its utmost capacity and the audience proclaimed the play a success, a judgment fully verified by the succeeding one hundred and thirty performances. This opera was withdrawn only to make room for the Maurice Grau French Opera Company, in accordance with an agreement previously entered into.

Following five Jullien concerts with my orchestra and famous vocal and instrumental soloists, including Emma Thursby, Emma Juch, Zelda Seguin, Emily Winant, Teresa Carreño, Alexander Lambert, Louis Blumenberg and Jules Levy, the French Opera Company was scheduled to appear with Madame Theo on March 17th, 1883. Madame Theo played in "La Jolie Parfumeuse" with great success. Later Victor Capoul with Madame Derivis appeared in Gounod's "Romeo et Juliette" and Massé's "Paul et Virginie," and during the last week of their engagement Madame Theo and Capoul appeared conjointly in "La Fille de Madame Angot" and "La Mascotte." These productions were followed by Gilbert and Sullivan's "Sorcerer," presented by the McCaull Opera Company, including Lillian Russell, Laura Joyce, Madeline Lucette, Louise Paullin, Julia De Ruyther, John Howson, Digby Bell, George Olmi, Charles J. Campbell and A. W. Maflin. On May 5th Offenbach's amusing operetta, "The Princess of Trebizond," was produced with a cast embracing most of the capable artists mentioned above. "The Queen's Lace Handkerchief" was revived on June 11th and

continued until July 7th, making a total of two hundred and thirty-four performances to its credit at the Casino.

The first meeting of the directors of the Metropolitan Opera House, then in course of construction on a site diagonally opposite to the Casino, was held in the foyer of the Casino on May 23rd, 1883. Among those present were Messrs. William K. Vanderbilt, Robert Goelet, Adrian Iselin, George F. Baker, Henry Clews, William C. Whitney, G. Henry Warren, James L. Breese, A. Cutting, J. W. Drexel, R. T. Wilson, D. O. Mills, George Peabody Wetmore, H. McK. Twombly, James A. Roosevelt and George G. Haven.

THE WORLD'S FIRST ROOF GARDEN

Chapter V

THE WORLD'S FIRST ROOF GARDEN

Inauguration on July 7, 1883—Francis Wilson and "The Dotlet on the I"—"The Merry War" from in Front and Behind the Curtain at the Casino—The Home of Comic Opera.

THE inauguration of the world's first roof garden on July 7th, 1883, brought realization to my dreams. The Champs Elysées had been transported to Broadway; the Ambassadeurs lifted from Paris and placed upon the roof of a building in New York.

The New York *Herald* in commenting upon the opening of the roof garden on top of the Casino had this to say in its issue of July 8th, 1883:

"The buffet floor and garden on the roof of the Casino were opened yesterday evening for the first time and were much admired by a large gathering of visitors. The buffet floor, which is over the top floor of the theater proper, is beautifully decorated in light blue, gold and silver, like the theater foyers. A café provides coffee, ice-cream and light beverages. A number of those who visited the Casino last evening, strolled around the buffet floor or sat at the tables and regaled themselves with cooling refreshments, while listening to the performance of 'The Queen's Lace Handkerchief.' At the close of the opera Mr. Aronson's orchestra took possession of the

small stage at the end of the buffet floor (over the proscenium arch) and played a few popular selections, delighting quite a large audience on the roof which has been transformed into a garden. There are plenty of shrubs and bright flowers well arranged, and a number of rustic seats. Arches of gas jets, which shine through vari-colored globes, make the scene brilliant and enchanting. The rustic seats were well filled all the evening, and the promenade was very popular. The cooling breeze was most refreshing. The buffet floor and garden cannot fail to be a most popular addition to the Casino's attractions. The outside lights around the buffet and roof lit up effectively the exterior of the building. 'The Queen's Lace Handkerchief' received its last performance last evening and the ladies received lace handkerchiefs as mementoes of the occasion."

The New York *World* of July 8th, 1883, commented as follows:

"Without any doubt New York has now, for the first time a summer garden and a summer theater combined, which make a place of amusement worthy of the metropolis.

"The Casino last night threw open its café and its garden on the roof, and in addition to the opera proper, 'The Queen's Lace Handkerchief' being in full swing, these new features of the already popular house drew together all the first-nighters in town. The colored lights blazed from the roof and lit Broadway and Thirty-ninth Street for blocks, and at nine o'clock, there was a row of promenaders, looking down from

the Moorish balcony, upon the groups in the street, and over the roofs of the city, wet with the shower that had just passed.

"In the construction of the Casino the attempt had been made to combine the opera-house, the café, the summer garden, and the promenade in an unexampled feat of architecture. Mr. Aronson is to be congratulated on the success of his attempt. It is now possible to sit at a table and drink your beer or wine fanned by the night breeze and at the same time look down upon the performance of a comic opera or listen to the music of Mr. Aronson's orchestra.

"What are ordinarily galleries, are here great open spaces with tables, through which the air circulates freely, and the topmost gallery of all being on the roof, is literally a garden with tropical plants in profusion and colored lights transforming it into a fairy bower, with no other roof than the cool starry sky.

"The whole aspect of the Casino, now that it begins to develop its summer resources, is unique and charming. There is nothing like it in America and we question whether there is anything exactly like it, in the world. Whether it will with its coolness, its seductive performance and its indomitable Aronson, woo the people of New York in the heated term remains to be seen. One thing is certain, however, that everything has been done to overcome the seasonable objections to amusements, and the Casino ought to be the most popular resort in town while the dog star rages."

To show all that can be done in music is not the only re-

quirement of a manager. In the process of this showing are many difficulties that perplex and tremendously irritate. An imperative requirement is for a manager to keep his head in spite of these.

It is rumored that when Sappho added two strings to the lute she felt more gratified than she did over all the poetry she had written and all the scholars she had taught. I may be pardoned for making even modest comparison with an artist so famous as Sappho, but my gratification was likewise beyond measure when I knew that I had rightly calculated the preference of the people and that I was adding my bit to the gayety of the nation. These little satisfactions are compensation for the little annoyances, and the latter are forgotten in the accomplishments of which they form an unavoidable part.

As I stated before, "The Queen's Lace Handkerchief" ran at the Casino for two hundred and thirty-four presentations, a phenomenal run in those days. The remarkable success of this operetta prompted me to seek other Strauss compositions, and "Prinz Methusalem" most fortunately was my selection. One hundred and two performances were given and they were all crowded. No let-up in excitement came with the termination of "Prinz Methusalem," wherein Francis Wilson in his interpretation of a topical song "The Dotlet on the I" scored an enormous success, for I was overwhelmed with a shower of injunctions that I fought with counter injunctions. All of these were incited by my announcement that I would pre-

sent Millöcker's "The Beggar Student," which in its turn achieved much popularity. Next the lure of Strauss' "Merry War" attracted me as it did almost all New York. The Casino was thronged while the "Merry War" was there, and its charming waltz, sung by Signor Perugini, was received by the public with as great an enthusiasm as was the waltz in Lehar's "Merry Widow" in after years.

Thus was the Casino established as the home of comic opera. The success I had met with confirmed my belief that the public had tired of the terror and melancholy conveyed to its mind by the plays that had enthralled it, and was eager to exchange tears for laughter. The people proved more than ready to support productions whose music belonged to a bright and merry school and was wedded to a plot that was romantic and humorous. The compositions of the great masters awaken thoughts that have lain dormant in the human brain, as though dreams were being realized, and it was my wish to arouse these pleasant sensations with light music, that all could appreciate because all could understand.

While a stage "Merry War" was amusing thousands of auditors, a veritable merry war was raging between a certain prominent manager and me. The cause of it was a contract I had with him, which was to expire on May 1st, 1885, and which I declined to extend for one more year.

This manager thereupon allied himself with a dissatisfied stockholder at the Casino and undertook to give me trouble. The alleged grievance of the stockholder was that my door-

keeper had refused to recognize that gentleman's non-transferable card of admission when it was presented by the stockholder's servant. The stockholder then brought a suit against me as president of the company and manager of the Casino. After a lengthy, costly and irritating suit a decision was given in my favor.

FIRST PERFORMANCE OF "ERMINIE"

Chapter VI

FIRST PERFORMANCE OF "ERMINIE"

Lillian Russell's Appearance in "Polly"—Heinrich Conried and His Connection with the Casino—The Beginning of "Erminie," the Most Successful Operetta of Modern Times—The Author's Prediction of Failure—Other Works by Offenbach, Lecocq, Audran, Millöcker, Gilbert and Sullivan, etc.

WHEN the manager had ended his season at the Casino the operetta "Polly" was presented, having Miss Lillian Russell as the "pet of the regiment." Miss Russell's husband, Mr. Edward Solomon, was composer of the music, and he had but recently arrived in this country, coming with her from England.

"Polly" enjoyed a run of eight weeks, when it was removed to give place to "Billee Taylor," another of Mr. Solomon's operas. Miss Russell was also in this opera and it ran until the end of June, 1885.

About this time there were rumors that another theater was to be erected in a central locality in New York, *with a roof garden* somewhat similar to the one on the Casino. I immediately consulted my attorneys, had drawings of the Casino

roof garden prepared, and sent them with the necessary documents to the Patent Office at Washington, applying for a patent.

The authorities informed me that a patent would have cheerfully been granted, because the roof garden *was a boon to the public*, but that they were deterred from granting same, because my application was not made within one year of its inauguration.

Immediately following "Billee Taylor," Zell and Genée's "Nanon" was produced under my own management. "Nanon" was staged by Mr. Heinrich Conried, who afterward became director of the Metropolitan Opera House, and it achieved great success. It was followed by other successes, Czibulka's "Amorita" and Strauss' "Gypsy Baron," which also were staged by Mr. Conried in a most sumptuous manner.

During this German operetta invasion, and at the urgent request of Mr. Conried, I was promoted from manager of the Casino to god-father of his (Conried's) son Richard!

The date May 10th, 1886, will long be marked in the history of comic opera, because on that evening I began the presentation of "Erminie," the most successful operetta of modern times. This marvelous operetta was staged by Mr. Harry Paulton, the author of its libretto, and it enjoyed twelve hundred and fifty-six performances at the Casino alone, almost unprecedented.

The first knowledge I had of "Erminie" was early in 1886,

When Mr. Edmond Gerson cabled me from London, saying: "Can procure for you for five hundred dollars new operetta by Paulton and Jakobowski, entitled 'Erminie,' and now playing at the Comedy Theater, London, to fair business." I at once replied by cable: "Send libretto and if satisfactory will wire five hundred."

Before this could be done, however, Mr. Frank W. Sanger purchased the operetta in conjunction with Mr. Willie Edouin and Miss Melnotte and finally arranged with me for its production at the Casino. In the course of its phenomenal run they received one hundred and twenty thousand dollars in royalties on it. This is a forceful illustration that occasionally a fair success in Europe will make a great success in America.

Mr. Harry Paulton, when his work of staging "Erminie" was finished and the final dress rehearsal was at an end, said to me in a voice full of disappointment:

"With the antics of some of the people on the stage, the many interpolations and its Americanization, so to speak, 'Erminie' will be a fiasco." I expressed decided disagreement with this statement, although I realized that it is a difficult matter to judge beforehand what the public will accept.

As an example of the quick expediency required of a theatrical manager, a few of the incidents connected with the presentation of "Erminie" are appropriate.

I found it necessary in order to strengthen the entrance of

the two thieves, *Caddy* and *Ravvy*, in the first act of "Erminie," to introduce something foreign to that operetta, which I had discovered in Planquette's "Les Voltigeurs du 32 me" and it fitted the situation like a glove, getting four and five encores nightly.

Again, when I approached Miss Marie Jansen, one of the most popular soubrettes of those days, with a view of engaging her for the part of Javotte in "Erminie," Miss Jansen read the part over, then handed it back to me with tears in her eyes, saying: "Mr. Aronson, is it possible that you ask me to play such a mediocre part that has not even one song?" I thought of what she said for a few moments and then replied: "Very well, I will get a song for you that will be acceptable." And I did. I took a little catchy German song I had heard in Berlin some years before, had words written to fit the situation, with the refrain, "Sundays after three, my sweetheart comes to me." This I submitted to Miss Jansen, who promptly accepted the part and the song, and the ballad thus introduced made one of the hits of the operetta. Miss Jansen thanked me many times thereafter for "that splendid introduction."

The cast of "Erminie" was ideal and included many of those artists who later were leaders in the field of comic opera. In the cast were Pauline Hall, Marie Jansen, Marion Manola, Jennie Weathersby, Agnes Folsom, Rose Beaudet, Francis Wilson, William S. Daboll, Harry Pepper, Carl Irving, Max Freeman, A. W. Maflin and Murry Woods, and

Jesse Williams as musical director. The occasion of the five hundredth performance of "Erminie" was made a gala day for the company, all the members being presented with mementoes. On that day I remember Mr. Wilson saying to me: "Do you know, Mr. Aronson, this continuous playing of the same part is telling on my nerves and at times I almost feel as though I were forgetting my lines. Why won't you relieve me of the part temporarily?" I very much regretted not being able to accommodate Mr. Wilson, but it would have been difficult to replace him after his tremendous success.

"Erminie" continued, running on for hundreds upon hundreds of performances and was finally succeeded by Lacome's "The Marquis," Lecocq's "Madelon," Chassaigne's "Nadjy," Gilbert and Sullivan's "The Yeomen of the Guard," Offenbach's "The Brigands," "The Drum Major," and "The Grand Duchess," Chassaigne's "The Brazilian," Lecocq's "Madame Angot," Millöcker's "Poor Jonathan," Hellmesberger's "Apollo," Strauss' "Indigo," Zeller's "The Tyrolean," Mascagni's "Cavalleria Rusticana," Genée's "Nanon" (revival) Audran's "Uncle Celestin," Millöcker's "Child of Fortune" and "The Vice Admiral," and my own "The Rainmaker of Syria," the libretto of which was by Sidney Rosenfeld.

Miss Lillian Russell's engagement at the Casino extended over a long period, and during that time she missed but one performance and I had only one misunderstanding with her.

It was a custom of hers to call on me at the end of each season with the request for a small increase in her weekly salary, and the request was generally granted, as Miss Russell was a valuable addition to any high-class company. Her last observance of this custom was the occasion of our very slight disagreement. We had arranged for the usual increase, which brought her salary up to, I believe, seven hundred and fifty dollars a week; and she left me, saying she would call on the following Thursday to sign her contract, which I was to have ready at that time. On the day agreed Miss Russell called at my office and said: "Mr. Aronson, I have signed." Not entirely understanding what she meant by this remark, I told her the contract was ready for her signature. She continued then rather nervously: "I have signed with Mr. T. Henry French for twelve hundred dollars a week and a share in the receipts above a certain amount every week." To this I made again the only reply possible for me to make, that if she had signed a contract on such terms she was to be congratulated.

During the preparation for the presentation of "Erminie" at the Casino I was very frequently in consultation with Mr. Henry E. Hoyt, the famous scenic artist. At that time Mr. Hoyt had a small studio among the flies over the stage of the Metropolitan Opera House. This was a congenial resort for me, where I could enjoy the ideas of a finished artist regarding the elaborate scenery that was being planned and made ready for this new opera. During these consultations I sug-

gested to Mr. Hoyt that he experiment with a stage setting entirely of one color. With the proper light effects such a setting would, I thought, be beautiful. The result of our conferences was the famous pink ballroom scene in the second act of "Erminie," which was painted by Mr. Hoyt, and brought him most favorable encomiums.

A great deal of discretion was shown in the selection of the cast for "Erminie," and I particularly remember that my attention was called to a young actor then appearing with the Salsbury Troubadours, Mr. William S. Daboll. I was so impressed with his acting, his personality and general make-up that I engaged him at once for the rôle of *Ravennes*, the gentlemanly thief in that operetta, and my judgment regarding him was fully sustained by public and press. Mr. Daboll scored an unqualified triumph, and had not unsuccessful speculations and illness hastened his early demise, he would have achieved very great prominence in America.

While Chassaigne's delightful operetta, "Nadjy," was in rehearsal for the Casino, Miss Sadie Martinot, who had been engaged for the leading part, became involved in controversy with Mr. Richard Barker, who was staging the operetta, concerning some stage business in the last act. I was watching the rehearsal from the front and felt that Miss Martinot was correct in what she wanted done, which was merely a change in the position of the chorus girls in order that she might make a better entrance. Mr. Barker possibly did not approve of the change, for he replied to Miss Martinot's re-

quest, "I am directing the stage and you must follow my instructions." Miss Martinot then declined to continue unless her suggestion was accepted, and came in front to consult me. She stated her demand and I replied, "Had you suggested your idea to Mr. Barker or to me previous to the rehearsal, I have no doubt that either or both would have acquiesced. But your peremptory demand on the stage before the entire company was unwarranted." Her reply to this was that she would not play the part. "Very well!" I said, "the operetta will be played anyway on the day set, five days hence."

I at once rushed to Miss Marie Jansen's apartment, informed her that I was in an awful predicament, explained the situation and appealed to her to help me out, and to rehearse and play Nadjy on the following Monday—five days later. Miss Jansen looked at me earnestly and all she said was: "Man, are you insane? Why, I couldn't learn the dances in that time, not to mention the music and the lines! And how about the dresses?" She placed particularly strong emphasis on the last obstacle, the dresses, so I guaranteed her them for Sunday morning. She once more considered for a time, then said, "I have engaged passage for Europe, but if it is a favor to you, I will cancel that and go right over to the Casino and look at the part." She went to the Casino and I to the dressmaker on Fifth Avenue, where, after much argument and after finally agreeing to pay one hundred and fifty dollars in addition to the regular price, the three dresses were promised for Sunday morning. I hastened back to the

Casino, where I found Miss Jansen had already started her rehearsals, and when I told her the dressmaker had promised me the gowns in time, she became so absorbed with the part that she hardly left the Casino night or day until the opening of "Nadjy."

When Miss Jansen appeared on the first night of the operetta she received a veritable ovation. For five minutes the vast audience applauded the energetic Jansen to the echo, and in that operetta she made one of the greatest hits of her career.

Miss Sadie Martinot was one of the enthusiastic admirers of Miss Jansen at the "Nadjy" premiere. I remember, though, a few days previous thereto I requested her for emergency's sake, to deliver to me the three "Nadjy" dresses she had had designed and made in Paris at my expense, and she declined, preferring to pay for and retain them as souvenirs.

Previously when Miss Martinot made a pronounced hit in Genée's "Nanon" at the Casino, among the funny incidents that make every serious matter easier to overcome, was one that occurred the third evening of that operetta. One scene was somewhat in the form of a diminutive menagerie, and Miss Martinot had entire charge of the animal collection during the scene. She was animal trainer to a quantity of doves, pigs, geese, goats and other live-stock of small dimensions. While bringing these wild beasts into a condition of domesticity Miss Martinot fed them with a selection of dainties most

popular with such creatures. But the little pigs apparently were not amenable to this kindness, for they ran about the stage and one of them indulged in frequent squeaks. During the second evening of "Nanon" an officer representing a society with a long name, called at my office and informed me that the shriek was injurious to the little pig, although it might be an addition to the scene. He explained that the reason it was injurious was because it was doubtless occasioned by the prick of a pin or needle, as the beautiful attendant and the bountiful food would otherwise put from the brain of the pig all thought of squeaking. The officer then asked me to have this stopped. I promptly agreed to do so, and the officer returned to his seat for further enjoyment of the play. The following evening the officer again came to my office. He observed rather bitterly that he had accepted my word the night before that the pig would not again be made a pin cushion for the pleasure of a Casino audience, but that on this evening the animal had again shrieked, and in the tones of that shriek he, the officer, could detect great pain. Of course I made profuse apologies for this recurrence of cruelty and invited the officer to go back of the scene with me to interview the pig regarding the matter. We saw the property man, and after I had told him the purpose of our call he exhibited a papier-mâché pig, which Miss Martinot manipulated so cleverly as to conceal its artificial nature from the audience. He repeated the squeak in the flies with such excellent naturalness that I was at once relieved from the sus-

picion of cruelty, all idea of the pin and needle accessories was abandoned, and the officer left me with earnest apology for his mistake and with a smiling face.

The troubles and worries haunting me thus far I had considered real, but they were nothing compared to those that now came along. I had shortly the consolation of knowing that the worst was yet to come. In one of the operettas at the Casino—it was entitled "The Marquis"—were three really prima-donna rôles, *Mae*, *Marie* and *Marion*, for which the Misses Bertha Ricci, Lillie Grubb and Isabelle Urquhart had been cast. Each of these three ladies wanted the so-called "star" dressing room, nor would she be satisfied with any other. As a matter of fact, I had put no star dressing room in the Casino because I never intended having a star there; I intended to have a strictly stock company. But these ladies, one and all, regarded the room known as Room A to be a star room, and demanded it. For the moment I was at my wit's end, until the plan came to me of dividing the one room into three by placing through it two partitions, having a separate door to each of the three sections and lettering the doors respectively A, AA, and AAA. By this means peace was restored. Each lady was quite satisfied with a room two thirds smaller than need be, for each lady was exalted into a prima donna.

CONCERNING SOME CELEBRITIES

Chapter VII

CONCERNING SOME CELEBRITIES

Paderewski and the Automatic Piano—The Serpentine Dance of Loie Fuller—Master Josef Hofmann's Remarkable Precocity—Eugene Sandow's Appearance at the Casino—Fanny Rice and a Would-be Admirer—The Initial Production of "Cavalleria Rusticana."

IN "Uncle Celestin," a light operetta at the Casino, I introduced for the first time the automatic piano. The dummy player was made up like Paderewski, who was then the rage in this country. One evening during the "Uncle Celestin" engagement the real Paderewski strolled into the Casino, and I invited him to accompany me on the stage, holding forth to him the promise of great joy in meeting a brother artist. He accompanied me and his surprise was genuine when I introduced him to his double, made up so accurately as to be almost undistinguishable from the original, who fell all over and finally into the piano. Paderewski laughed heartily at his double's antics.

This "Uncle Celestin" episode recalls my business associations with Miss Loie Fuller, and her original dance.

Late in the eighties Miss Fuller had been engaged by me for a minor part at the Casino, which, however, she declined just previous to rehearsal time, accepting instead an engage-

ment with Mr. Nat Goodwin in "Little Jack Shephard" at the Bijou Opera House in New York. After a short season there, Miss Fuller left for England, played in a company in London, and while there, discovered the light material which she afterwards used in her dances.

Returning to New York later on, she called at my brother's office at the Casino, stating that she had a new sort of a dance which she was quite sure would take, and that she would like to submit it to me. My brother came to my office, explained the matter, and although I was a little piqued at Miss Fuller's action on the occasion of her first engagement at the Casino, I fixed an appointment with her for a rehearsal for the next morning.

My orchestra was on hand, and I sat back in the auditorium to watch the dance. Miss Fuller gave her directions for the lights, the orchestra played a Spanish dance that I had heard many years before, and she then appeared with the two sticks and a white flowing gown of light fabric which she waved to and fro.

At the conclusion of the dance she came back to my office and I said to her: "Miss Fuller, the only things in your dance are the sticks and the material." I then played for her a charming little piece, just received from Paris, Gillet's "Loin du Bal," and said to her, "Now, that ought to fit your dance like a glove." I further suggested to her a title for her dance, "The Serpentine," because the waving of the sticks indicated that. I then agreed to have her lights properly arranged and

before she left my office she had signed a contract with me for two years—at fifty dollars per week.

The "Serpentine Dance" was put into rehearsal at the Casino, and then was interpreted by Miss Fuller during six weeks on the road in conjunction with "Uncle Celestin," after which the combined attraction was presented at the Casino. After a few performances and because I declined to increase her salary Miss Fuller retired from the Casino and later sailed for Europe, appearing at the Wintergarten in Berlin and then the following year at the Folies Bergéres in Paris, where the dance was sumptuously done with lights and effects, creating a veritable sensation, so much so that Miss Fuller after a few years returned to New York and appeared at Koster & Bial's, then on 34th Street, receiving a fabulous weekly salary and scoring a wonderful success. On one occasion during this engagement, she requested me to visit her back of the stage and presented me to her friends present—as the father of her dance—a very graceful compliment on her part.

I was one day invited by Mr. Henry E. Abbey to attend an exhibition he proposed giving of the almost incredible musical talent possessed by Master Josef Hofmann, then a boy of eleven. This introduction of the wonderful boy was made at Wallack's Theater to an audience of musicians, artists, newspaper men and others interested in art in all its phases. Little Hofmann did a variety of marvelous piano "stunts" and I, among others, put him to a test. I played on

the piano sixteen bars of an unpublished waltz I had recently composed, and, while I played, young Hofmann listened attentively. Then, seating himself at the piano, he played my waltz correctly, modulated from one key to another, interpolated other melodies, and after five minutes of this extemporizing, reverted to my waltz in the original tone and note for note. This brought great applause from his critical audience, and for fully an hour after that he submitted his talents to tests, far surpassing even the exalted opinion all had formed of him.

This reminds me of another incident involving that most delightful man, Mr. Abbey; and although it is slightly incongruous to intermingle muscle with music, I think the story is theatrically interesting enough to excuse me in doing so. Most persons will remember Eugene Sandow, the strong man with the marvelous physique, whose personal manager at that time, was Mr. Florenz Ziegfeld (the present day producer of successful musical reviews). Well, Mr. Abbey had engaged Sandow, and he said to me one day: "Aronson, I will let you have Sandow for what he costs me, six hundred dollars a week. You place him between two of the acts or at the finish of your operetta at the Casino, and I'm sure he will fill the house." Unfortunately for Abbey, this suggestion was made in July at a time when theater business is rather hazardous. So I replied, "Although this attraction is somewhat out of my line, and you are so sure of your card, I will give you fifty per cent of our receipts after we have cleared

the average weekly receipts." Abbey was a born speculator. He accepted my offer and Sandow came to the Casino, where he gave his first performances in this country, including his lifting of a grand piano on a platform with a dozen or more persons thereon.

However, the fact that it was July and that the temperature was terrifically high, had an unhappy influence on business, and only one week in the entire six of Sandow's engagement did the house receipts go above the average. So, for that one week only did Mr. Abbey receive any monetary return from the Casino for Sandow's most admirable work. But Abbey's speculative disposition had a satisfactory return in the publicity Sandow received on the road because of his lengthy Casino appearance. Immediately following his Casino engagement Sandow appeared to enormous business at the Trocadero in Chicago during the World's Fair.

I could boast, as could Mr. Abbey, of bringing a famous pianist to the attention of the public. During my popular Sunday night concerts at the Casino in the eighties, I presented Mr. Leopold Godowsky, a youth then, and now recognized as one of the foremost pianists living. At his first appearance in New York on Sunday, January 18th, 1885, he performed Mendelssohn's *Prelude* and *Fugue op.* 35, a Chopin *Scherzo* and the Rubinstein *Valse Caprice*, making an excellent impression. In these concerts I also presented Mr. Alexander Lambert, another gifted pianist, Mr. Louis Blumenberg, the distinguished violoncellist, and Mr. Michael

Banner, the violinist, who had but recently received a first prize at the Paris Conservatoire, and for the first time at the Casino, Sunday, December 9th, 1883, the distinguished prima donna, Madame Nordica. Madame Nordica sang the aria from Mozart's "Magic Flute" and the polonaise from "Mignon" of Thomas. Of course she sang them magnificently. I had not met her since 1878, when as a young girl —Miss Lillian Norton—she crossed the Atlantic with Gilmore's Band and sang through many European cities with that excellent organization. I was a fellow passenger upon the occasion and we had music galore during the trip.

During Miss Fanny Rice's engagement in "Nadjy" at the Casino, following the retirement of Miss Marie Jansen, she was annoyed as most leading artists are with notes from stage-door "mashers." One of them was written on delicately tinted paper and signed "Jewels." The letter stated that the writer had considerable property in his possession which belonged to Miss Rice and that he was anxious to deliver it to her but only in person, and asked her to put a personal in the *Herald* and state where and when he could see her. A street corner would suit him best, he said, and she was to hold a handkerchief in her hand, so he could identify her. There were two dollars enclosed to pay for the personal.

Miss Rice burned the letter and gave the money to a poor woman. She thought no more of the matter. A few days after, another letter was received which again called her attention to the matter and stated that the writer had failed

to see the personal. No attention was paid and then, another note reached the theater, stating that the property consisted of valuable diamond earrings, pin, bracelets and trinkets of all sorts.

"Nadjy" here concluded to consult her husband, and he inserted the following personal in the New York *Herald* on April 3rd, 1889:

"Breakfast"—if your object is strictly business and it is true that property has been left to me and intrusted to you for delivery, you will find me at my home 270 West 39th Street, Wednesday, at one o'clock.

FANNY RICE.

It is not necessary to state that the would-be masher did not turn up. If he had, he would have been received very cordially by Miss Rice's husband, a score of reporters and a big Newfoundland dog.

To illustrate how much attention was given to the scenic requirements of Casino productions I remember that I commissioned Mr. Henry E. Hoyt, the artist, to paint for the second Act of "Nanon" (The salon at Countess Carlotta's) a fac-simile of Fortuny's famous painting, "Choosing the Model." Its success was second only to the pink ballroom scene in "Erminie."

I also recall the engagement (I mean for the stage) of Miss Victoria Schilling, the daughter of Mr. Morosini, the banker. She eloped from Yonkers with a coachman of her parents. Mr. Morosini refused to recognize his daughter as long as she

remained with her coachman husband, Ernest Schilling. She decided finally to adopt the stage and joined my company in 1885 during the run of "Amorita," playing the part of a young artist very acceptably indeed, so well that she became the understudy for one of the leading characters, and was re-engaged for a part in "The Gypsy Baron" which followed.

One Sunday evening during his engagement with "The Beggar Student" at the Casino, Mr. Fred Leslie dined with my family, and at the table he suddenly imitated the me-ow, me-ow of a cat, so cleverly that my father, then over seventy years of age, said, "Why don't you throw that abominable cat out!" I said, "Governor, if we throw *that* cat out, it will have to be our guest, Mr. Leslie!" My father laughed heartily and apologized to the comedian.

On one of my visits abroad, Mr. James Creelman, who at that time was correspondent of the New York *Herald* in Paris, informed me he had just returned from Italy, where he had interviewed His Holiness, Pope Leo XIII, in Rome, and while there had been present at an early performance of an extraordinarily beautiful opera, "Cavalleria Rusticana," by a new composer, Mascagni. At the same time Mr. Creelman gave me an Italian libretto of the opera, and was enthusiastic in his eulogy upon the music and of the originality of the tenor solo at the beginning of the opera. Most unfortunately I was compelled to return to New York hastily and thus was prevented from hearing that remarkable work, which in the course of a few months became the talk of

musical circles. It was not until the following year that I went to Europe again, when I heard "Cavalleria Rusticana" and arranged for its production in New York. America showed signs of becoming "Cavalleria Rusticana" mad as was Europe then, and anticipating this, I hastened to New York with the score of that opera carried safely in my suitcase. I also carried with it Zeller's unusually tuneful operetta, "Tyrolean," and as soon as I reached port I arranged for a double performance at the Casino, consisting of both works. Mr. Heinrich Conried was to be stage director of the double bill, with Laura Bellini, Grace Golden, Madame Von Doenhoff and Charles Bassett and William Pruette in "Cavalleria Rusticana," Miss Marie Tempest playing the title part in "Tyrolean." The orchestra of fifty musicians was under the leadership of Mr. Gustave Kerker. At once, upon my announcement of the first performance of "Cavalleria Rusticana," Mr. Oscar Hammerstein also announced a performance of the same opera at the Lenox Lyceum at Fifty-ninth Street and Madison Avenue, New York (now the Plaza Music Hall), and we watched one another with great suspicion. But my production was the first in the New York field and was an invitation opening, so that all the local music world went to the Casino. Subsequently I gave fifty-five performances. Mr. Hammerstein gave only three performances and said that the opera should have been called Cavalleria Busticana instead of Rusticana!

THE FORTUNES OF THE CASINO

Chapter VIII

THE FORTUNES OF THE CASINO

Sir Arthur Sullivan's Visit to the Casino—Lawsuits Occasioned by the Piracy of "Erminie"—Francis Wilson and Louise Sylvester Brave the Blizzard of 1888—Marie Jansen and the Ballet Girls of "Nadjy"—General William T. Sherman at Casino—An Attempt to Set Fire to the Casino—The Bronze Figure Group.

ON June 30th, 1885, Sir Arthur Sullivan occupied a box at the second performance of "Nanon" at the Casino, and he complimented me highly upon the artistic completeness of that operetta, emphasizing the excellence of the chorus work and the orchestra. Sir Arthur had just arrived from England to superintend the final rehearsals of "The Mikado" at the Fifth Avenue Theater, New York, and also to use his every effort for the suppression of the many piratical productions of that clever opera.

Speaking of piratical productions, brings to mind that I was a victim of them during my representations of "Erminie" in 1886, 1887 and 1888. In those years I had no less than fourteen lawsuits against pretended owners of this very successful operetta, produced or announced to be produced under all sorts of fictitious titles such as "The Two Thieves,"

"Robert Macaire," "The Vagabonds," "The Robbers," "Ravvy and Caddy," "Robert and Bertram," and so forth. In each suit I secured an injunction, but it meant for me much trouble and expense. Mr. David Leventritt was my attorney in these suits, and they kept him exceedingly busy, almost to the very moment he was elected to the bench of the Supreme Court.

I recall the greatest blizzard of modern times in New York in March, 1888, when for three days (with snow in some places twelve feet deep) traffic was at a standstill. On the first night of the blizzard, March 16th, only two performers, Francis Wilson and Louise Sylvester reported at the Casino (the latter almost exhausted from the effect of the wind and snow). "Erminie" was still the attraction, but the only applicants for seats on that memorable night were three sturdy Canadians—to whom (in the absence of my treasurer) I extended a complimentary pass for the following evening, when I thought it might be possible to resume operations.

My policy had always been to keep the Casino Comic Opera Company intact and devoid of stars, and to this I attribute largely the artistic results of the performances given by that company under my direction. It was entirely owing to this policy that I rejected a proposal made by Mr. Francis Wilson, after his long engagement with me, to give him a reduced fixed salary and an interest in the profits of our company. My rejection of this request resulted in Mr. Wilson's combining with Messrs. Nixon & Zimmerman and they later

on became important factors in the so-called Theatrical Syndicate with Messrs. Klaw & Erlanger, Charles Frohman and Al Hayman.

One of the potent factors in the success after success of many Casino productions, is attributable in a great measure to the creation, so to say, of new original business, something that would strengthen a scene, a situation or a finale. As I previously mentioned, the apropos introductions and changes in "Erminie," so in "The Grand Duchess," in order to give Miss Lillian Russell a dignified entrance, befitting the character of the part and her own personality, I suggested to Mr. Max Freeman, the stage director, that inasmuch as we never had a snow scene on the Casino stage, why not introduce one in "The Grand Duchess," and have Miss Russell appear gowned in her magnificent ermine set, in a sleigh on the top of a hill and descend towards the footlights during the falling snow!

Mr. Freeman at first intimated that it was all foreign to Offenbach's masterpiece, and then acquiesced, and my suggestion was carried out and with very great success.

Also in Offenbach's "Brigands," I decided after examination of the score that the finale of the first act was not strong enough, and commissioned Mr. Gustave Kerker, then the musical director at the Casino, to write an effective waltz measure, which he did and with some telling business this finale received four and five encores nightly.

Again in "Nadjy," I suggested to Mr. Richard Barker,

who was directing the stage, that we must make one of our strong effects in the ballet scene. We had a chorus of unusually pretty and well formed young ladies and they were put through a regular course of ballet training with Monsieur de Bibeyran, the Casino's ballet master, and in their short fluffy white and pink skirts in contrast with the one, entirely in black, worn by Miss Marie Jansen, presented a most picturesque appearance, and proved an immense factor in the great run of Chassaigne's tuneful operetta.

In Millöcker's "Poor Jonathan" the third act was laid at West Point, on the Hudson. I said to Mr. Heinrich Conried, who had charge of the stage, "We must introduce here an effective military march and evolutions for the girls of the chorus to be uniformed as West Point cadets." I wrote the music for this introduction published as a march under the title, "For Love or War." It took eight weeks of incessant rehearsal with Mr. Conried and a prominent drill master of one of New York's crack regiments, to teach the girls (forty-eight in number) the difficult steps and more difficult evolutions, but they finally acquitted themselves like real warriors, receiving encore after encore at each performance, and materially aiding the immense success achieved by the operetta.

Many prominent Europeans expressed themselves in highest terms at the excellence of the Casino productions. Herr Eduard Strauss during his first visit to America in the eighties, paid me a great compliment when he said that he regarded the representations of the Johann Strauss operettas at

the Casino as infinitely superior to those in either Berlin or Vienna.

Later on Dr. Hans von Bulow, the famous pianist and conductor, visited the Casino with Mr. Walter Damrosch. "The Grand Duchess" was on the boards with Lillian Russell in the title rôle. Dr. von Bulow said to me at the time that he had never witnessed a more artistic and elaborate presentation of the Offenbach burletta (as he termed it) anywhere in Europe. I thanked the Doctor heartily and invited him to the Casino Café, and was surprised when he ordered and drank three bottles of Sarsaparilla!

On the occasion of the 75th performance of "The Grand Duchess," May 5th, 1890, Miss Russell was presented with a replica of the crown originally worn by Mlle. Hortense Schneider, the famous créatrice of "La Grande Duchess" in Paris in 1868. The orchestra on that occasion was directed by the composer, Jacques Offenbach.

Before the presentation of "Erminie" at the Casino I had contracted with Mr. T. Henry French for a six weeks' engagement of the Violet Cameron Opera Company from London, beginning October 4th, 1886. During those six weeks my company, for the first time in its history, played a road engagement in "Erminie" with the original cast, to phenomenal business, in Boston at the Globe Theater three weeks, in Philadelphia at the Chestnut Street Opera House two weeks and in Brooklyn at the Park Theater one week.

Miss Violet Cameron (daughter of Lydia Thompson, a

great favorite in London) and her company duly arrived accompanied by Lord Lonsdale (intimate friend of the then Prince of Wales and later King Edward VII) as its manager. A few days later there appeared on the scene the husband of Miss Cameron, a Mr. David de Bensaude, whose presence occasioned much trouble and an enormous amount of newspaper publicity. It was verily a case of "The Earl, the Prima Donna and the Husband."

The first operetta—I should say burlesque—presented, was "The Commodore," an adaptation from Offenbach's "La Créole." At the conclusion of its premiere, there congregated such a mob at the Thirty-ninth Street stage entrance of the Casino, that I found it decidedly advisable to escort Miss Cameron through the auditorium of the theater (after the retirement of the large audience) and then to Broadway through my private office, in order to avoid an impending riot at the stage door. There seemed to have been intense feeling aroused against the manager of noble birth who afterwards was sued by de Bensaude claiming one hundred thousand dollars as damages.

Although Miss Cameron was a delight to the eye and the ear, "The Commodore" and its successor, "Kenilworth," did not seem to appeal to the American public, so that the business was only fair and the company returned to England after a short tour on the road.

A memorable occasion was when the Ancient and Honorable Artillerymen of London, accompanied by the West

Point cadets, attended the performance of "Nadjy" at the Casino on June 11th, 1888. General William T. Sherman and friends occupied two boxes. After the first act, Cadet Alexander Perry arose and said in a commanding voice, "Attention! Classes rise! Three cheers for the retired general of the Army!" How the voices rose and rang! The vast audience joined in the ovation. General Sherman stepped to the front of the box and said that forty-eight years ago he had worn the cadet gray, and expressed the hope that the graduates would excel their predecessors if only a little bit and that they would at least follow the example set them in maintaining the great Union. Loud and continued applause followed the gallant General's remarks. It was on this same evening that I said to General Sherman that I had recently invited General Grant to the Casino, who inquired as to what was playing there. I replied, "A musical show called 'Erminie,' " and General Grant answered, "I'll wait until you play a drama or a comedy, as I don't care for musical shows!" General Sherman then informed me that he accounted for that in this way: "During the war, the almost continuous rattle of horses' hoofs, the beat of the drums, and other weird sounds had evidently imbedded themselves so thoroughly in General Grant's ear that a veritable dislike for a real musical or melodious strain was occasioned! It is very different with me, however," continued General Sherman, "for I am fond of all kinds of music, whether light, popular or classical!"

The advent of a new work by the authors of "Pinafore," "The Pirates of Penzance," "Patience," "The Mikado," etc., Messrs. Gilbert and Sullivan, was always the sensation of the time.

I procured the exclusive American rights for what was at that time their latest opera, "The Yeomen of the Guard," although the title was not made public until just before the first production at the Casino on October 17th, 1888. Previous thereto, however, a number of stories were circulated, placing the locale of the new opera in Sweden, Hungary, Dalmatia, Bulgaria and other quarters of the globe. Strange to relate, the music of the finale of the second act was first received and put into rehearsal, then followed something of the first act, and then came another number of the second act, and so on, and finally, at the latest moment the remainder of the score. This precaution had been taken, to avoid piratical productions which at that period seemed to be very much in vogue.

There were many applications from reputable managers to procure rights for the production of "The Yeomen of the Guard" in various sections of the United States, although they knew nothing of the subject or value of the opera. I received from The Emma Abbott Opera Company ten thousand dollars for the rights in San Francisco and the Northwest, and from John Stetson the same amount for Boston and the East in addition to fixed royalties. Besides the regular Casino Company, I organized what was termed a "number two" company to invade Chicago and the West.

With all my efforts and those of my confrères, "The Yeomen of the Guard" did not score the success of any of the aforementioned works of Gilbert and Sullivan, accountable in a measure to the rather gruesome libretto. Some of the music, however, was in Sir Arthur's best vein, particularly the finale of the first act, with its double chorus effect and its wonderful musicianly treatment; indeed it was a veritable masterpiece in itself.

Mr. Richard Barker, the eminent stage director of the Savoy Theater, London, representing Mr. D'Oyley Carte, the manager of Messrs. Gilbert and Sullivan, was sent especially to direct the rehearsals and supervise the production of "The Yeomen of the Guard," and I engaged a well known prima donna, who had just arrived from Europe, for the leading part, but she had to be dispensed with, a week before the opening performance. Although the possessor of a most charming voice, she lacked the necessary stage experience for this class of work. Her part was acceptably filled at short notice by Miss Bertha Ricci.

Mr. D'Oyley Carte endeavored to arrange with me for the presentation at the Casino in New York of Gilbert and Sullivan's "The Gondoliers," insisting, however, upon a guarantee and a fixed number of performances, which I flatly refused. If Mr. Carte would have guaranteed me another "Pinafore" or "Mikado" success in addition to permitting me to engage for the leading part his incomparable comedian, Mr. George Grossmith, an agreement might have been made, but

suppose "The Gondoliers" should have turned out to be another "Ruddygore" or a "Yeomen of the Guard," what then? An inferior company was later on sent over from England and "The Gondoliers" did not prove successful.

At the rehearsals of a Gilbert and Sullivan opera at the Savoy Theater in London, which I attended, the ladies and gentlemen of the chorus were seated in a semi-circle on the stage, in the midst of which was a small upright piano. The late Mr. W. S. Gilbert attended nearly all the musical rehearsals, took notes of the style of composition, time and rhythm and then invented his groups and stage business.

Mr. Gilbert was, as is well known, a very strict disciplinarian. He would stand on the stage at rehearsals and repeat the words and action of the parts over and over until they were delivered as he desired. All the arrangements of color and the groupings were designed by him.

About this time two important events occurred at the Casino. One was the introduction, back of the seats, of the automatic opera glasses, a boon to theater-goers and now quite universally adopted; the other was an attempt to set fire to the building.

For some insubordination, I notified my chief stage machinist that his services would not be required after Saturday night. The night previous to his discharge, he placed a candle surrounded by inflammable material in one of the rooms back of the upper boxes in the theater, calculating that the candle would burn down and ignite the inflammable material just as

the audience was leaving, and he would be on hand with a bucket of water, ready to extinguish the flame and that his heroism would at once reinstate him. Luckily, the night watchman made his rounds earlier than usual, and recognizing through the cracks of the room an unusual light, opened the door at almost the moment when the candle had reached the inflammable material. He extinguished the impending flame and thus averted a catastrophe, for the performance was not yet over.

I reported the case to the then Superintendent Byrnes, who questioned me on many points, and finally asked if I had recently discharged anyone. I mentioned the stage machinist, and the superintendent at once procured his address. With Detective-Sergeant Dusenberry, I went to this residence, and just as we arrived he was walking down the stoop, valise in hand. He was immediately put under arrest, and divulged the whole plan to the Superintendent. He was tried and sentenced to seven years' imprisonment.

During the memorable days of "Erminie" at the Casino in the eighties, there was a frequent attendant, in the person of the heir to the Brazilian throne. On one occasion the Prince expressed to me a desire to meet Mr. Francis Wilson, who was then performing Caddy with so much success, and one evening I arranged with Mr. Wilson that he meet the Prince in his ragged stage togs on the roof garden before his entrance in the first act. I introduced Wilson to the Prince, who addressed him in his slang parlance thus: "It pleases me mightily

to meet yer royal 'ighness and when I land in Rio I 'ope to call on your pop. Would yer 'ighness like to jine me in the 'unt on Thursday, 'ave some fine 'orses and 'ounds. Won't yer 'ave an eye opener?" The Prince, although amazed at the query, enjoyed it immensely, called the waiter and ordered a bottle of champagne, and when it arrived Wilson said: "None for me. I'll have a glass of croton." He got it, and with a hearty grasp of the hand bid the heir to the throne farewell and rushed down from the roof garden to the stage, just in time for his entrance with Ravvy, his partner in crime.

At one of the performances of "The Marquis" at the Casino, James T. Powers, the popular comedian who was playing the part of Briolet, had occasion to swallow during the scene a dozen or more tarts, to the amazement of the audience. The imaginary tarts were made of paper which he retained in his mouth until after leaving the stage. At this particular performance, after taking ten or eleven paper tarts, a real tart filled with salt was placed amidst the paper ones and in his hurry he bit into it. One can imagine the predicament Powers was placed in. It was evidently intended for a joke, by some one on the stage, but the perpetrator was never discovered.

In the eighties, during the phenomenal run of "Erminie," Miss Pauline Hall, who had sung herself into popularity through her artistic rendition of that famous catchy lullaby, was in the habit after the performance to take her magnificent and costly jewels home with her in her little satchel. She

was accompanied by her maid and one evening after crossing Broadway at Thirty-ninth Street, she was attacked by a highwayman, who appropriated Miss Hall's satchel and ran away. The prima donna with her maid, hurried to their apartment at Seventh Avenue and Thirty-ninth Street, and informed the police, but the highwayman was never discovered. Fortunately Miss Hall had taken the precaution to place her jewels in the keeping of her maid so that the robber had nothing but her satchel for his risk and trouble. But after that experience I strenuously advised Miss Hall to place her valuables in my safe at the Casino, and she acquiesced, and there were not any further robberies.

As already stated the Casino opened on Saturday evening, October 21st, 1882, with "The Queen's Lace Handkerchief," and after a limited number of performances had been given the house was closed to permit of the finishing of the decorations and furnishings. When all was in readiness, the doors opened once more on December 30th, 1882, and for more than ten years performances were given without interruption either in summer or winter. By actual reckoning, over three million five hundred thousand people had witnessed comic opera performances given in this house during that period, and the sumptuousness and brilliancy of the many successful productions will long be remembered by a large part of this immense throng. Almost every star and artist of prominence in the comic opera or musical comedy world to-day, has at some period of their career appeared in this appropriately

named "Home of Comic Opera" as the following list amply indicates, and in the order of their presentation at the Casino:

"The Queen's Lace Handkerchief." STRAUSS. Louise Paullin, Lily Post, Mathilde Cottrelly, Jennie Reiffarth, Signor Perugini, Joseph Greensfelder, George Gaston (followed later by Francis Wilson), Jay Taylor, Harry Standish.

"The Sorcerer." GILBERT AND SULLIVAN. Lillian Russell, Laura Joyce, Madeline Lucette, Louise Paullin, John Howson, Digby Bell, George Olmi, Charles Campbell, A. W. Maflin.

"Princess of Trebizonde." OFFENBACH. Lillian Russell, Laura Joyce, Madeline Lucette, Emma Carson, John Howson, Digby Bell, George Olmi, A. W. Maflin.

"Prince Methusalem." STRAUSS. Mathilde Cottrelly, Lily Post, Julie de Ruyther, Rose Beaudet, Francis Wilson, A. W. Maflin, Jay Taylor, Harry Standish, Ellis Ryse.

"The Beggar Student." MILLÖECKER. Bertha Ricci, Rose Leighton, Rose Beaudet, Mathilde Cottrelly, Fred Leslie, William T. Carleton, W. S. Rising, Ellis Ryse, Harry Standish, H. D. MacDonough, Harry Hamlin.

"The Merry War." STRAUSS. Gertrude Orme, Lily Post, Mathilde Cottrelly, Rose Beaudet, Fred Leslie, William T. Carleton, Signor Perugini, E. Cripps, J. A. Furey.

"Falka." CHASSAIGNE. Mathilde Cottrelly, Bertha Ricci, Carrie Burton, Hattie Richardson, Julie De Ruyther, Billie Barlow, J. H. Ryley, Hubert Wilke, Frank Tannehill, Jr., Alfred Klein (brother of the famous author Charles

Klein), Harry MacDonough, A. W. Maflin, Louis Raymond.

"*Little Duke.*" Lecocq. Georgine Von Janaschowsky, Agnes Folsom, Genevieve Reynolds, Billie Barlow, J. H. Ryley, Hubert Wilke.

"*Nell Gwynne.*" Planquette. Mathilde Cottrelly, Laura Joyce Bell, Ida Valerga, Irene Perry, Annette Hall, Billie Barlow, Jay Taylor, Charles Dungan, Wm. Hamilton, Digby Bell, J. H. Ryley, W. H. Fessenden, Edward Cameron, J. A. Furey.

"*Apajune.*" Millöecker. Mathilde Cottrelly, Lily Post, Belle Archer, Kate Ethel, Rose Marion, Florence Bell, Francis Wilson, W. S. Rising, Jay Taylor, Ellis Ryse, Herbert Archer.

"*Patience.*" Gilbert and Sullivan. Mary Beebe, Laura Joyce Bell, Rose Leighton, Irene Perry, Ethel Clare, J. H. Ryley, Digby Bell, C. W. Dungan, Geo. Roseman, J. A. Furey, George Appleby.

"*Die Fledermaus.*" Strauss. Rosalba Beecher, Ida Valerga, Irene Perry, Agnes Folsom, Mathilde Cottrelly, Mark Smith, De Wolfe Hopper, C. W. Dungan, Charles Plunkett, A. W. Maflin, Edwin Whitney.

"*Polly.*" Solomon. Lillian Russell, Alice Barnett, Rose Beaudet, Florence Bemister, Marion Giroux, Agnes Folsom, Isabelle Urquhart, Hindie Harrison, Louise Gordon, J. H. Ryley, Harry S. Hilliard, John T. McWade, E. H. Aiken.

"*Billee Taylor.*" Solomon. Lillian Russell, Verona Jar-

beau, Alice Barnett, Josie Hall, J. H. Ryley, Harry S. Hilliard, John E. McQuade, Wm. White, E. P. Temple.

"*Nanon.*" GENEE. Sadie Martinot, Pauline Hall, Billie Barlow, Alice Vincent, Agnes Folsom, Rose Beaudet, Carrie Andrews, Florence Bell, Adele Langdon, Marie Koenig, Sadie Wells, Emma Hanley, Francis Wilson, Wm. T. Carleton, W. H. Fitzgerald, Alexis Gisicko, Harry Standish, Gustavus Levick, Wm. Herbert.

"*Amorita.*" CZIBULKA. Pauline Hall, Madeline Lucette, Georgie Dickson, Billie Barlow, Agnes Folsom, Rose Beaudet, Florence Bell, Adele Langdon, Victoria Schilling, Carrie Andrews, Emma Hanley, Eugenie Maynard, Frank Celli, Francis Wilson, W. H. Fitzgerald, Harry Standish, Alfred Klein.

"*Gypsy Baron.*" STRAUSS. Pauline Hall, Mae St. John, Letitia Fitch, Georgie Dickson, Billie Barlow, Victoria Schilling, Agnes Folsom, Rose Beaudet, Emma Hanley, Florence Bell, William Castle, Francis Wilson, W. H. Fitzgerald, Alfred Klein.

"*Erminie.*" JAKOBOWSKI. (Original cast.) Pauline Hall, Marie Jansen, Marion Manola, Jennie Weathersby, Agnes Folsom, Rose Beaudet, Francis Wilson, Wm. S. Daboll, Harry Pepper, Carl Irving, Max Freeman, A. W. Maflin, Murry Woods, C. L. Weeks and J. A. Furey; (and in subsequent casts): Louise Sylvester, Mary Stuart, Alma Varry, Georgie Dennin, Josie Sadler, Sadie Kerby, Isabelle Urquhart, Fanny Rice, Eva Davenport, Sylvia Gerrish, Florence Bell, Eva Goodrich, Kitty Cheatham, Henry Hallam, Mark Smith,

George Olmi, Charles Plunkett, Edwin Stevens, Fred Solomon, James T. Powers, B. F. Joslyn, Charles Campbell, John E. Brand, N. S. Burnham, Ellis Ryse, Frank Ridsdale, E. B. Knight.

"*The Marquis.*" LACOME. Bertha Ricci, Isabelle Urquhart, Sylvia Gerrish, Lillian Grubb, Rose Wilson, Estelle Morris, Rose Ricci, James T. Powers, Mark Smith, Courtice Pounds, Max Freeman, Arthur W. Tams, Edgar Smith, Henry Leoni.

"*Madelon.*" LECOCQ. Bertha Ricci, Isabelle Urquhart, Sylvia Gerrish, Lillian Grubb, Rose Wilson, Florence Barry, James T. Powers, Mark Smith, Courtice Pounds, Arthur W. Tams, Edgar Smith, Henry Leoni.

"*Nadjy.*" CHASSAIGNE. Lillian Russell, Marie Jansen, Isabelle Urquhart, Jennie Weathersby, Fanny Rice, Elma Delaro, Kate Uart, Sylvia Gerrish, Zelma Rawlston, Laura Russell, Emma Lawrence, Rose Ricci, Florence Melin, Clara Coudray, Fanny Adams, Rene Ferrers, Addie Mason, Edith Mai, Ina Weddell, James T. Powers, Mark Smith, Jno. E. Brand, Henry Hallam, Fred Solomon, Edgar Smith, A. W. Maflin, A. W. Tams, J. A. Furey.

"*The Yeomen of the Guard.*" GILBERT AND SULLIVAN. Bertha Ricci, Sylvia Gerrish, Isabelle Urquhart, Kate Uart, J. H. Ryley, George Broderick, Henry Hallam, George Olmi, Charles Renwick, Fred Solomon, H. Adams.

"*The Brigands.*" OFFENBACH. Lillian Russell, Fanny Rice, Isabelle Urquhart, Sylvia Gerrish, Anna O'Keefe, Laura

Russell, Delia Stacey, Jennie Donaldson, Eva Johns, Florence Wilson, May Grosvenor, Clara Randall, Edwin Stevens, Fred Solomon, Max Lube, John E. Brand, Henry Hallam, Richard F. Carroll, H. E. Walton, George Olmi, A. W. Maflin, Arthur W. Tams, Henry Leoni, Chas. Priest, Henry Vogel, Charles Renwick, J. A. Furey, Fred Hall.

"*The Drum Major.*" OFFENBACH. Pauline Hall, Marie Halton, Eva Davenport, Sylvia Gerrish, Florence Bell, Georgie Dennin, James T. Powers, Edwin Stevens, John E. Brand, N. S. Burnham, Charles Campbell, A. W. Maflin.

"*The Grand Duchess.*" OFFENBACH. Lillian Russell, Fanny Rice, Isabelle Urquhart, Anna O'Keefe, Drew Donaldson, Delia Stacey, Laura Russell, Florence Wilson, Sylvia Thorne, Fred Solomon, Henry Hallam, Richard F. Carroll, Max Lube, Arthur W. Tams, George Olmi, Henry Leoni, Charles Renwick, J. A. Furey, Charles Priest, George R. White, M. J. Thomas.

"*The Brazilian.*" CHASSAIGNE. Marie Halton, Edith Ainsworth, Grace Golden, Eva Johns, George Olmi, John E. Brand, Fred Solomon, Richard F. Carroll, Henry Hallam, Max Lube, A. W. Tams, A. W. Maflin, Henry Leoni.

"*Madame Angot.*" LECOCQ. Camille D'Arville, Marie Halton, Eva Davenport, Grace Golden, Eva Johns, Lizzie Leoni, Florence Bell, Drew Donaldson, Fred Solomon, Henry Hallam, Charles H. Drew, Max Lube, A. W. Maflin, George Olmi, A. W. Tams, Henry Leoni.

"*Poor Jonathan.*" MILLÖECKER. Lillian Russell, Fanny

Rice, Eva Davenport, Grace Golden, Harry MacDonough, Charles Campbell, Max Figman, A. W. Tams, James Maas, Edgar Smith, Edwin Stevens, Jefferson De Angelis.

"*Apollo.*" HELLMESBERGER. Lillian Russell, Louise Beaudet, Eva Davenport, Grace Golden, Jefferson De Angelis, Edwin Stevens, Ferdinand Schuetz, Harry MacDonough, Max Figman, Edgar Smith, Charles Renwick, James Maas.

"*Indigo.*" STRAUSS. PaulineL'Allemand, Louise Beaudet, Eva Davenport, Villa Knox, Jefferson De Angelis, Edwin Stevens, Ferdinand Schuetz, Edgar Smith, Charles Renwick.

"*The Tyrolean.*" ZELLER. Marie Tempest, Annie Meyers, Anna Mantell, Jennie Reiffarth, Carrie Boelen, Drew Donaldson, Jefferson De Angelis, Fred Solomon, Ritchie Ling, Henry Leoni, Harry MacDonough.

"*Cavalleria Rusticana.*" MASCAGNI. Laura Bellini, Helena von Doenhoff, Grace Golden, Charles Bassett, William Pruette.

"*Nanon.*" (Revival.) Marie Tempest, Drew Donaldson, Eva Davenport, Grace Golden, Edwin Stevens, Max Figman, Fred Solomon, Ferdinand Schuetz, James Maas.

"*Uncle Celestin.*" AUDRAN. Annie Meyers, Sylvia Gerrish, Villa Knox, Jennie Reiffarth, Jennie Weathersby, Mabel Stephenson, Jefferson De Angelis, Harry MacDonough, Henry Leoni, Maurice Abbey, George Mackenzie, A. W. Maflin, J. A. Furey, and Loie Fuller in her serpentine Dance.

"*Child of Fortune.*" MILLÖCKER. Lily Post, Annie Meyers, Jennie Reiffarth, Clara Coudray, Charles Bassett, William Pruette, Henry Leoni, Harry MacDonough.

"*The Vice Admiral.*" MILLÖCKER. Annie Meyers, Villa Knox, Lizzie Derious Daly, Jennie Reiffarth, Emma Hanley, Mabel Potter, Jefferson De Angelis, Charles Bassett, Harry MacDonough, Henry Leoni.

Following is list of operas and number of performances:

The Queen's Lace Handkerchief	234
The Sorcerer	21
The Princess of Trebizonde	50
Prince Methusalem	102
The Beggar Student	110
The Merry War	69
Falka	110
The Little Duke	50
Nell Gwynne	43
Apajune	42
Patience	22
Die Fledermaus	42
Polly	55
Billee Taylor	7
Nanon	150
Amorita	103
Gypsy Baron	86
Erminie	1,256
The Marquis	75

Madelon	50
Nadjy	256
The Yeomen of the Guard	100
The Brigands	167
The Drum Major	67
The Grand Duchess	145
The Brazilian	64
Madame Angot	61
Poor Jonathan	208
Apollo	85
Indigo	50
Cavalleria Rusticana	55
The Tyrolean	100
Uncle Celestin	60
Child of Fortune	60
The Vice Admiral	75

The success of the Casino productions during my régime was due in a great measure, not only to the generally well chosen casts and artistic stage equipments, but to the stage and musical directors, and they included Heinrich Conried, Richard Barker, Max Freeman, Jesse Williams, Gustave Kerker (composer of the famous "Belle of New York"), Ernst Catenhusen, Adolf Novak, J. de Novellis, John Braham, Hermann Perlet, Paul Steindorff, Selli Simonson, and Ernest Salvator.

The following named scenic artists, Henry E. Hoyt, Richard Marston, William Voegtlin, T. S. Plaisted, Goatcher and

Young Harley Merry and John Mazzonivich, are also deserving of much credit for their share of the work at the Casino.

One after another some of the leading artists of the Casino Company retired, first it was Francis Wilson, then followed Marie Jansen, then Pauline Hall and later Lillian Russell, accepting more lucrative starring engagements with other organizations and creating thereby much opposition. I thereupon decided in 1892 to change the policy of the Casino entirely, in other words to endeavor to establish there a theater on the lines of the Opera Comique in Paris, with a box tier on the balcony floor, seats and boxes to be sold first by subscription, as at the Metropolitan Opera House. The repertoire was to be made up of the works of the lighter French and German schools. I kept this entire matter a secret, sailed for Europe for a tour of inspection, and while in Paris met Mr. J. Pierpont Morgan at the Hotel Bristol. I suggested to him my idea and he seemed so much impressed with it that he said, "Meet me in New York in two weeks." I returned to New York almost immediately, feeling assured of Mr. Morgan's co-operation, but to my heartfelt regret the directors of the Casino Company, a few days before my arrival, decided to turn the Casino into a music hall, on the plan of the Empire and Alhambra in London, with smoking accessories, etc., and all my argument with the directors was of no avail, and I was obliged to take the first steamer back to Europe in order to select a number of vaudeville attrac-

tions for the innovation at the Casino. While I was absent, a ballet was being rehearsed on the stage of the Casino under the direction of the famous ballet master, Espinosa, from the Alhambra Theater of London, and the necessary alterations in the auditorium and on the buffet floor were perfected.

I closed a number of engagements and procured several options for well known artists while abroad.

Among other acts I presented for the first time on any stage the "Bronze Figure Group," which from its description I felt would meet with public favor. The portrayers, in place of fleshings, covered themselves with some contrivance colored in bronze, presenting subjects from the old masters very cleverly posed.

Among the artists who witnessed the rehearsal of the "Bronze Figure Group" at the Casino on March 1st, 1895, were Augustus St. Gaudens, William M. Chase, J. S. Hartley, J. G. Brown, J. Wells Champney, Francis S. Jones, J. D. Smilie, Frederick Carl Blenner, M. F. H. de Haas, F. S. Church, George R. Halm, George W. Maynard and Carroll Beckwith.

"The Disk Thrower," "The Fisher," "The Gladiator," "The Runners," and "Ajax" were admirably presented, eliciting most flattering encomiums from the distinguished audience. But some prudes objected to the exhibition, the matter was brought before the court, and Mr. William M. Chase, then President of the Society of American Artists, testified in my behalf as follows:

Q. Have you seen the bronze statues at the Casino?
A. Yes.
Q. You have made a study of art?
A. Yes.
Q. In your opinion is the exhibition modest or immodest?
A. Modest.
Q. Did they impress you as being in any sense indecent?
A. I had the impression that I was looking at bronze figures and I thought them very fine reproductions of statues I have seen.
Q. (By Justice Simms.) Now, Mr. Chase, don't you consider the exhibition on a public stage of a theater to which the public are admitted on the payment of a fee, of persons nude or partly nude an indecent and immoral spectacle?
A. I lose sight of the fact that they are nude, and consider only the artistic result, and from that standpoint I don't consider them any more indecent than the original figures would be in a public gallery.
Q. You think that the exhibition of a nude figure in a public place would not tend to deprave the public mind?
A. On the contrary, I think that it would cultivate the artistic sentiments of the people.

Mr. J. G. Brown, the famous painter of street gamins, sustained Mr. Chase and earnestly declared that the bronze figures did not represent vitality or suggest creatures of flesh and blood and were in his opinion excellent representations of beautiful statues produced by the ancient masters, which the genius of the present age could never hope to reproduce.

This case created a great sensation at the time, was carried to the Appellate Division and finally decided in my favor.

The vaudeville innovation at the Casino was finally launched on September 26th, 1892, and although the per-

formances were excellent of their kind, the public had not yet become accustomed to smoking in the auditorium of a theater, and furthermore there seemed to be a general feeling of sorrow on the part of the public that the "Home of Comic Opera" had broken away, so to speak, from its moorings, and they zealously kept away, with the result that the artists under engagement were placed elsewhere, the vaudeville experiment discontinued, and the Casino turned again to its former policy.

On November 14th, 1892, Mr. J. M. Hill presented for the first time at the Casino, the delightful operetta "The Fencing Master," by DeKoven and Smith, with Marie Tempest as Francesca, and it scored deserved success.

Mr. Hill was of a most speculative disposition. On one occasion he informed me that his leading artiste had requested that he permit her to select her own costumes for a musical play then in rehearsal. He acquiesced good-naturedly and gave her *carte blanche* to purchase what she wanted. The artiste selected not only the costumes and accessories but lingerie, stockings, shoes, slippers, hats, etc. The bill, amounting to nearly two thousand dollars, was sent to Mr. Hill and after scrutinizing it, he said to the artiste, "Why didn't you buy the whole establishment while you were at it? I shall pay this, but hereafter *carte blanche* will be excluded from my vocabulary."

THE STRAUSS GOLDEN JUBILEE

Chapter IX

THE STRAUSS GOLDEN JUBILEE

Presentation of the Gold and Silver Wreath to the "Waltz King"—Incidents Relating to the Celebration—The Contributors to the Wreath.

IN my whole career nothing has given me greater pleasure than being chosen custodian of the magnificent gold and silver wreath (the cost of which was defrayed by American admirers) which I had the honor to present to Johann Strauss in Vienna on the occasion of his golden jubilee on October 15th, 1894.

Before my departure at the beginning of October with the Strauss wreath in my trunk, I arranged that on the evening of its presentation, every theater and concert orchestra in New York play programs made up entirely of the works of Johann Strauss, befitting this historic event. Arriving in London, I exhibited the wreath at Tiffany's on Regent Street, where it was acclaimed by public and press an artistic masterpiece, and as soon thereafter as possible I left for Vienna, where great preparations had been perfected for the Strauss Jubilee festivities.

I doubt if in the annals of the world's history any one has ever enjoyed the triumphs, the ovations, the love and admiration which the whole world has united in extending to

Vienna's son, Johann Strauss, the composer, director, and man, of whom Richard Wagner said: "One Johann Strauss waltz overshadows in respect to animation, finesse, and real musical value, most of the mechanical, borrowed, factory-made products of the present time." And now was held the golden anniversary of Strauss' marriage to the lovely muse of melody. With his black hair, straight, elastic figure and sprightly carriage, genial manners, and the fire of genius burning in his eyes—who would accuse him of seventy years? He certainly danced through life to the accompaniment of his own waltzes.

Twenty years before, the Theater an der Wien was the scene of Strauss' first operatic production and triumph, so it seemed but fitting that the first evening of celebration, October 12th, 1894, be dedicated to the production of his new opera "Jabuka" in the same house. The theater was packed from pit to gallery, and the success was a foregone conclusion. The cast included the favorites: Gerardi, Frau Pohlner, Frau Biedermann and Messrs. Streitmann, Felix and Josephi.

Saturday evening, October 13th, there was presented in the Royal Opera House the new ballet "Rund um Wien" in honor of the master. In the first act, amid artistic grouping of the dancers and exquisite scenic effects, the center rose of an immense floral wreath unfolded its petals and disclosed an excellent portrait of Strauss. The fêted man was dragged from his box and fairly carried onto the stage amid the enthusiastic plaudits of the great audience.

The next morning, in the Musik-vereinsaal, was assembled a most distinguished gathering. In the boxes were Brahms, Hanslick, Schratt, Sonnenthal, Materna, Beeth, VanDyck, Lucca, in short, all the shining lights of Vienna's artistic circle. The "Fledermaus" overture was never more perfectly given than by the superb Philharmonic Orchestra under the leadership of Fuchs. "Wine, Woman and Song," arranged for chorus and orchestra, set every head nodding, every heart beating. Alfred Grünfeld, the pianist, outdid himself in a concert paraphrase from Strauss waltz motifs and an arrangement of the Persian March. The "Blue Danube" waltz, for chorus and orchestra, acted like magic on the hearers, and Strauss, who during the concert had given all honors to the performers, was obliged to appear and respond to innumerable recalls.

In the afternoon a second concert was given by the Strauss orchestra, under the direction of the fascinating Eduard Strauss. A garland of interwoven Strauss compositions dating from 1844 to 1894, electrified the audience, and honors were shared by the brothers.

The reception Monday morning, October 15th, was the event of the festivities. The beautiful home of the master at No. 4 Igelgasse, was an immense bower of loveliness; and what an assemblage graced the scene! Such talent, genius and brains; the greatest representatives of literature, music, art and culture were gathered together to pay homage to the nineteenth century's most beloved musician. There they

were—Brahms, Hanslick, Fuchs, Jahn, Richter, Brill, Renard, Grünfeld, Gericke, Goldmark, Goldschmidt, Kremser, Tilgner, Count Kinsky, Lucca, Dr. Grühl, Bösendorfer, Sonnenthal, and Baron Bezecny, who had charge of the arrangements. The rooms were filled with rare and costly presents, while in the stairways and every nook and corner there were laurel wreaths and flowers.

There were present only four Americans, Miss Lillian Apel, a very talented pianist who had been studying in Vienna with Letchetisky, Miss Harriet Cady, Mr. Glentworth, correspondent of the New York *Herald*, and myself.

Robert Fuchs had written and dedicated to Strauss a serenade suite, with motifs taken from the "Fledermaus," which delighted everyone. It was played under the direction of Herr Fuchs, by the Conservatory Orchestra, composed of twenty-five students of stringed instruments. The master was overwhelmed by the tribute paid him, and exclaimed: "It is too much; I do not deserve it." I thereupon took the floor and delivered my speech in German, of which the following is a translation:

"It affords me unlimited pleasure to have been selected on behalf of my American brothers upon this occasion—an occasion so unique, so deserving, so remarkable of remembrance.

"When it was announced on the other side of the Atlantic that a committee had been formed in Vienna to celebrate in this your noted city, in a fitting manner, the fiftieth anniversary of the accession to conductorship of one whose name is

THE STRAUSS GOLDEN JUBILEE WREATH

Harvard College

worldwide, the idea occurred to us that Americans ought to have a part in such a celebration, and you will be glad with me to know that America bears her part on this occasion in offering a tribute to that genius of popular music who has done more to gladden the hearts of the masses and has set more feet in sympathetic motion than any other living musician, a tribute which will show that Americans are not the heathens or savages in the musical world which many Europeans might consider them to be, but on the contrary are heartily in touch with every true artist and his work.

"It will interest you to know, that at the Casino in New York, under my own direction, was first presented in the English language one of Strauss' operettas, inaugurating that playhouse with his delightful 'The Queen's Lace Handkerchief' (Das Spitzentuch der Königin), which was followed by the 'Fledermaus,' 'Prince Methusalem,' 'The Merry War,' 'Indigo,' and 'The Gypsy Baron,' all of which were popular successes.

"Without hesitation, it can be stated that your distinguished master is deserving of the thanks of the New World for creating a new era in dance music and showing the people how it should be played.

"Your great leader will recall, how at the Boston Peace Jubilee in 1870, at the first rehearsal, conducting himself in his masterly manner one thousand musicians, he announced that he had never heard the 'Pizzicato Polka' and the 'Blue Danube Waltz' interpreted with more vim, precision, and

feeling than on that memorable occasion, a result due not to that gigantic orchestra, but to the magnetic genius of the master with the baton.

"As a slight token of regard and esteem for the 'Waltz King,' one hundred of America's most distinguished composers, musicians, conductors and other admirers have enabled Mr. Paulding Farnham, the artist, to design, and Messrs. Tiffany and Company to manufacture, the silver and gold laurel wreath which I now hold in my hand. Each of the fifty leaves is inscribed with the name of a favorite composition of the master, his portrait, with a strain of his famous 'On the Beautiful Blue Danube Waltz' in gold, depictive of the 'Golden Wedding' of his artistic career, and the intermingling of the Austrian and the American colors.

"With America's high appreciation of his genius and work, a work which we hope may yet be prolonged for many years, I present, on behalf of those whom I have named, this token to the great master and composer, Johann Strauss."

Herr Strauss in response said that he owed everything to his predecessors, and above all to his father, who showed him the way to musical progress, especially in the sphere of dance music. "My feeble merit," he continued, "having only taken an enlarged form and broadened preceding methods, I feel that you do me too much honor. I am no orator, I have spoken enough."

Strauss then fairly wrung my hands, and all crowded about to admire the most beautiful gift of the jubilee. It was the

most eloquent tribute paid him and Strauss testified his appreciation by suggesting that it alone adorn the banquet table in the evening at the Grand Hotel and that later it be exhibited in the National Museum.

My "Strauss Jubilee Waltz," which I dedicated by permission to the Waltz King, formed part of the musical diet at the banquet and I had the honor of a place next to the only lady present, Frau Johann Strauss, and Herr Eduard Strauss, to whom I casually remarked: "If you ever contemplate paying another visit to America (he had been there with his orchestra in the early eighties) may I count on its being under my management?" The Herr Director, taking me by the hand, replied: "You have my assurance, that if ever I go to America again, it shall be under your direction."

In connection therewith the following characteristic letter from America's foremost conductor is of interest:

Fairhaven, Mass.
July 21st, 1894.

Rudolph Aronson, Esq.,
New York.

Dear Sir:—

Your letter was forwarded to me here. Enclosed please find check for my subscription towards the silver wreath to be presented to Johann Strauss.

My orchestra has disbanded for the summer and will not meet until October. Otherwise I am sure the members of Thomas' Orchestra would, like myself, have considered it an honor to have signed your paper and would have been glad of the opportunity to show their appreciation of this genius of popular music.

Yours truly,
THEODORE THOMAS.

Those who subscribed to the wreath were:

Rudolph Allen, Rudolph Aronson, John H. Burdett, Sigmund Bernstein, David Blakely, Charles Henry Butler, George L. Beebe, A. B. Bauer, C. M. Bomeisler, Charles O. Bassett, L. S. Bernheimer, H. C. Barnabee, Ernest Catenhusen, Lucciano Conterno, Albert Crane, A. Murio Celli, Richard F. Carroll, Laura F. Collins, Mathilde Cottrelly, John Church Co., A. De Novellis, Walter Damrosch, Ludwig Engländer, George Ehret, G. Emil Elliot, M. I. Epstein, Max Figman, Nahan Franko, Max Freeman, L. Froehlich, L. Fuenkenstein, C. A. Graninger, H. S. Gordon, Theodore C. Gross, Leo Goldmark, Victor Herbert, Wm. Frank Hall, Oscar Hammerstein, De Wolf Hopper, H. W. Hunt, J. W. Herbert, T. B. Harms & Co., A. Herrman, M. Hirschfield, Reginald De Koven, Charles H. Ditson, Leo Ditrichstein, Oliver Ditson Company, Jefferson De Angelis, James C. Duff, Gustave Kerker, Alexander Lambert, Louis Lombard, Jules Levy, Julius J. Lyons, Arthur Mees, Max Maretzek, Ovide Musin, A. Newman, Ernest Neyer, J. W. Norcross, Jr., J. L. Ottomeyer, Charles Puerner, Hermann Perlet, A. R. Parsons, Simon Hassler, Rafael Joseffy, R. E. Johnston, Theo. John, G. Jacquin, Wm. Knabe & Co., Paul Steindorff, H. E. Schuberth, Thos. Q. Seabrooke, Henry Seligman, Wm. Steinway, Frank V. Strauss, George Sweet, Theodore Thomas, A. Tomaso, Aeolian Company, R. Thallon, Arthur W. Tams, Samuel Untermyer, F. C. Whitney, Francis Wilson, Wm. Pruette, George Purdy, L. M. Ruben,

W. B. Rogers, W. J. Rostetter, G. M. Rosenberg, A. Reiff, Jr., J. H. Ryley, Morris Reno, A. G. Robyn, Anton Seidl, John Philip Sousa, Jesse Williams, C. F. Wernig, A. Waldauer, Carl Zerrahn.

I cannot refrain from extolling in the highest degree the unparalleled services rendered the cause of music in this country by Mr. Theodore Thomas. I was a frequent attendant not only of the Philharmonic Society Concerts under his conductorship, but of his excellent summer night concerts at the Central Park Garden at Seventh Avenue, Fifty-eighth and Fifty-ninth streets, New York, when I was quite a youth in the early seventies. On Thursday evenings, I remember, Thomas devoted the second part of the program to more serious and classical compositions, and on one or two occasions when that second part consisted wholly of works by Wagner (the "Rienzi" Overture, "Tannhäuser" March, Introduction to the third act of "Lohengrin"), a large part of the audience deliberately left the hall, causing Thomas to remark from the platform that as soon as the anti-Wagnerites had finished retiring, he would resume his program! Afterwards Thomas and his admirable orchestra went to Cincinnati, and later on to Chicago, where finally a permanent magnificent orchestra was organized and a great hall erected for him, which is a lasting, well-deserved monument to that genius of the baton and exponent of all schools of music.

After Theodore Thomas' absence from New York for many years, he announced a series of concerts with his Chi-

cago Orchestra at the Metropolitan Opera House in New York, and I conceived the idea that it would be a fitting compliment to present Thomas with a loving cup at the first of these concerts.

I called upon Mr. William Steinway (the head of the firm of Messrs. Steinway & Sons), whose friendship at that time with the great conductor had been somewhat strained, but when I suggested a loving cup for Theodore Thomas he at once subscribed for a handsome amount, and so did many other old friends and admirers of Thomas.

Mr. Gerrit Smith, then President of the Manuscript Society of New York, made an appropriate address in presenting the artistic cup, and the leader replied in most grateful terms.

Contributors to the testimonial were: William Steinway, Elkan Naumburg, Henry Seligman, George Foster Peabody, B. T. Frothingham, Walter Damrosch, Frederick Cromwell, Henry K. Sheldon, Homer N. Bartlett, Smith N. Penfield, E. C. Phelps, William C. Carl, Grant Odell, George William Warren, Richard H. Warren, Charles H. Ditson, Warren Pond, Rafael Joseffy, Gustave A. Kerker, Arthur Foote, William Mason, Mrs. H. Walter Webb, Mrs. Henry Draper, Mrs. Ella A. Toedt, Miss Amy C. Townsend, Charles F. McKim, Stanford White, Frederick Dean, Mrs. John L. Gardner (Boston), Miss Aloise Breese, Xaver Scharwenka, Victor Herbert, Emma Juch, Adolph Neuendorff, Albert Ross Parsons, Maude Powell, Bruno Oscar Klein, John K. Paine, Karl

Feininger, Madame De Vere-Sapio, Fanny Bloomfield-Zeisler, Ernest Neyer, C. W. McAlpin, Gerrit Smith, J. M. Lander, Robert Jaffray, Jr., Morris Reno, Dr. H. Holbrook Curtis, John L. Burdett, B. J. Lang, Arthur Mees, J. F. Von der Heide, S. B. Whitney, Montgomery Schuyler, and Rudolph Aronson.

In concluding his presentation address to Mr. Thomas, Mr. Gerrit Smith said: "When Mr. Rudolph Aronson presented his testimonial wreath of silver to Johann Strauss in 1894, on the occasion of his fiftieth anniversary as conductor, the name of the first subscriber was Theodore Thomas. And what was the reply of the Waltz King at seeing this name? '*Der, kann aber meine Walzer spielen!*'

"To-night, once again, by the labor and zeal of Mr. Aronson, we as friends, musicians, members of the Manuscript Society of Composers, and other well-wishers, have the honor to present you with a center piece or bowl, as a slight token of our esteem. I believe that I am right in saying that you are the first conductor who has been thus publicly honored in this country.

"Upon the edge of the bowl appear, in bas-relief, the heads of your intimate and cherished friends—the musical representatives of different nations—Wagner, Brahms, Berlioz, Rubinstein, yourself and Beethoven. I place Beethoven last, because, though one of the dearest of your friends, I feel as if you were not personally so well acquainted with him. If these men were here to-night, they would rise up, and call

you blessed. While this souvenir is a decorative piece for flowers, I may add that it may, in case of necessity, be used to decorate the selfish interior of man!"

No more beautiful tribute could have been extended to Theodore Thomas, than was extended him at the banquet at which I was present at Delmonico's in New York, April 22nd, 1891, when Mr. George William Curtis in proposing Mr. Thomas' health said:

"I rise to propose the health of a public benefactor, an artist whose devotion to a beautiful, refining and ennobling art, has greatly distinguished his name and given great distinction to the city in which he lives. He has made the conductor's baton an imperial scepter, with which he rules not only an orchestra, but an ever-widening realm of taste and cultivation.

"In his hand it has become an enchanter's wand, which has transformed our musical ignorance and crudity into ample knowledge and generous appreciation. While it has introduced us to the crowned and acknowledged masters of the past, it has summoned and revealed the still shadowy figures of the future.

"Musical artists have come and gone. Virtuosos of every kind have appeared, have charmed us and have vanished. But through all changes, the one figure which has remained, the laureate of the past and the herald of the future, is Theodore Thomas."

VISIT TO MOROCCO

Chapter X

VISIT TO MOROCCO

Days in Tangier—A Ten-day Journey Through the Open Country to Fez—Presentation to Sultan Mulai Abdul Aziz—Giving the Sultan Music Lessons.

EVER since the memorable visit to the New York Casino of Sir Edwin Arnold, the noted exponent of the Oriental Arts, I was imbued with a desire to journey over that interesting country so ably portrayed by him and in June, 1902, armed with credentials from President Roosevelt, Secretary Hay and Secretary Cortelyou, I again crossed the sea.

Arriving in Paris, I left there almost immediately by the "Sud-Express" for Madrid and thence to Seville, Granada, Cadiz, and Algeciras. Enchanted with what I had seen in all these quaint, picturesque places, I went over by ferry boat from Algeciras to Gibraltar, where I laid in a stock of provisions, intended for my journey through Morocco. After a day or two I sailed from Gibraltar to Tangier (about a three-hour ride) on the little steamer *Gibel-Terra.* I remained four or five days in Tangier, investigating the mode of amusement of the Moors in their little cafés. The music was weird and noisy. Occasionally a danseuse was introduced, and the hand-clapping and the sounds of the uncouth voices of the

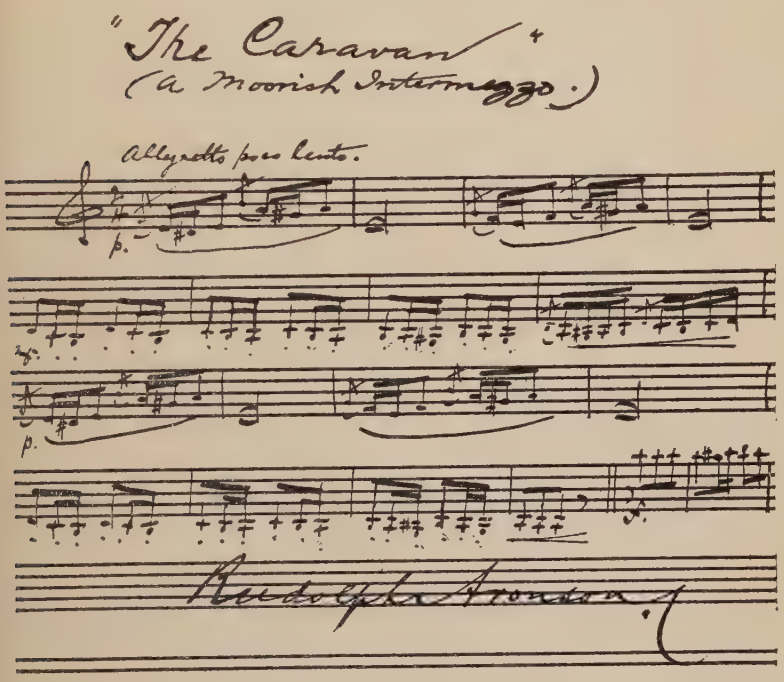
natives, their incessant cigarette smoking, with unusually strong coffee and tea accompaniment, unmistakably enlivened the scene.

One street in Tangier was lighted by electricity, but the Moors created such opposition to any modern innovation, that the lights were removed, for the reason that under the laws of Mohammed, the Moor was to rise at sunrise and retire at sunset. An attempt was also made to construct a railroad from Tangier to Fez, but again the Moors objected because walking was healthier and cheaper, and so was horseback, camel, mule and donkey riding.

I presented my credentials to the American Consul in Tangier, who courteously provided me with soldiers, including an old Caid, guards and attendants. The following evening, with our horses and mules and ample provisions, we started on a ten-day journey through Morocco to Fez. The very first night, about three o'clock in the morning, just as the attendants had erected our tents for a few hours' repose, I heard distant sounds of quaint instruments and tramping of horses and camels. "What is that?" I asked the old Caid, who had traversed the country hundreds of times. He replied that it was a little caravan bearing merchandise to Tangier for the morning market there. I was preparing to retire when the sound became more and more distinct, and in a very short time there appeared, not a little, but an extraordinarily big caravan of more than two hundred camels and horses. So inspired was I with this remarkable scene, that

then and there I jotted down my Oriental intermezzo, "The Caravan," with a view to dedicating it to the Sultan Mulai Abdul Aziz.

Day after day, we journeyed along over hills and rivers,



encountering many wild birds, including goldfinches, linnets, greenfinches, blackbirds, robins, wagtails and numberless hawks, and now and then we came across a running courier carrying the government mail.

Near a place called El-Araish where there was a line of reddish cliffs about three hundred feet in height, my horse was

so worn by hard riding and the intense heat, that he fell to the ground, expiring in a few moments. I was provided with a mule and so continued my trip to Fez. Strewn along the roads at divers points on the long journey, were hundreds upon hundreds of carcasses of animals of various species. Whenever we pitched our tents for an afternoon or night we were met by the head man or burgomaster, so to speak, of the village, who provided us with basins of milk, and chickens and eggs of excellent quality and in abundance.

Early in July, 1902, we arrived in the sacred city of Fez, the capital of Morocco. I was then garbed in the Moorish "ji-la-bah" of white, somewhat resembling a bath-robe, and my head-gear consisted of a sort of a bonnet made up of strings of heavy white cord. By mistake our little caravan entered the wrong street and we were accosted by an individual, evidently a friend of the old Caid, who warned us that on this street Europeans ran the risk of being butchered by fanatics, so we turned in another direction. Finally we reached a villa which had been provided for our party, through the courtesy of the Sultan, who had been previously apprised of my coming by the American consul at Tangier.

The morning following my arrival the Sultan sent a few of his equerries to the villa and I was escorted to the palace on one of the royal horses. As we passed through portal after portal, they were closed and securely locked after us. At one point we encountered a "Rif" fanatic, expounding to a great number of Moors his grievances, and he became so exasperated that he

endeavored to kill himself in our presence. I requested the chief equerry kindly to pass along and thus avoid the sight of this outrageous performance, but he replied: "Custom compels us to wait until it is all over." Eventually we arrived at the palace, and I had the honor of being presented to His Sherifian Highness, the Sultan Mulai Abdul Aziz, by Menebbi, the famous Minister of War.

I presented the Sultan with a gun of American manufacture, with smokeless powder. He took the gun out in the court-yard and fired it to his evident delight. Re-entering the reception room, he recognized my simple eye-glasses, took them in his hand, and said "American!" I nodded affirmatively, and he continued through his interpreter, "It is remarkable how Americans improve upon everything," exhibiting at the same time a pair of very heavy framed spectacles, and placing mine on his nose, saying (laughingly), "Mazian" (meaning "very good"). Thereupon the Sultan glued his ears to the twin tubes coming from a phonograph. A broad smile was spread over his face and he leaned forward as though greatly interested in that small voice that came from the wax cylinder.

Menebbi, the Minister of War, lifted a warning hand for silence, and I stood for a moment watching the expression of the Sultan's face. Presently he dropped the tubes, rose from his seat, and came to me again with outstretched hand and led me into a spacious and sumptuously furnished apartment immediately adjoining the reception room. Ranged along the walls were four pianos. Naturally I was interested and made

that interest clear by opening one, and to my surprise it was of fine American manufacture.

Through the interpreter the Sultan said: "You understand the thing that has the sounds of the wind and the echo of bells in its bosom? You know how to make the song birds from its midst? Ah, I can see it in your eyes?" Mulai laid his hand on my shoulder.

I confessed that I was more or less in love with the pianoforte, and permitted my hand to drop on the keyboard; there wasn't anything else to do but play, so I played.

I gave him for a starter Chopin, Rubinstein, Mozart, Wagner; then I ran into the lighter music of Johann Strauss, popular airs of the day, gavottes and characteristic pieces.

The Sultan was enthralled. I turned to him at the conclusion; there was a far-away look in his eyes. Suddenly he came to and said:

"It is like distant thunder and the echo of storms; it is the tramp of a thousand camels, the hoof beats of a herd of horses; from your fingers come the plaintive notes of a woman's voice crying and then cooing. You have love and anger and pleadings by the handful. I am blessed with two ears. In what language do you make those sounds?"

The Minister of War had dropped, oblivious to all court etiquette, upon a near-by divan and was puffing violently on a six-inch cigarette.

"Can you play in Spanish?" inquired His Majesty.

"Music is the same in all languages. Music is a separate

language to learn, but all nations hear it alike," was my response.

"Then the hand of the Arab may play the music that the ear of the Christian understands?"

"Yes, just the same as the Christian's music is clear to the Arab," I replied.

"Then it will have to be changed," answered Mulai, folding his arms. "I want something new for Morocco."

"It will be difficult to change sound," I explained to him.

"But," he continued, seeking for something new, "the hoof beats of one horse do not sound like the hoof beats of his sire. Can you let the light in on that?"

I did my best to illumine the problem, and finally convinced him that one and the same horse always had the same sound to his hoof beats.

"Suppose," said the Sultan thoughtfully, and in confidence, "I should lay my fingers on the ivory and strike, would it make your heart expand in joy and fill your soul with a tickling?"

"It would give me indescribable pleasure." Rising from the stool I motioned him to be seated.

The Minister of War began to get nervous at the spectacle of His Majesty at the keyboard. "No deed done by the Sultan can weary the listener," said El Menebbi, gathering his robe about him. It was evident that he hadn't grasped the ruler's meaning.

Mulai pulled up his white sleeve, and with a motion sug-

gesting a course of physical culture, violently smote the keys.

"Are you tickled?" was his inquiry, as the sounds died away in the one grand inharmonious echo.

"Greatly," I said, looking heavenward.

"You are easily tickled," was his retort. "It falls into my ears, like the voice of famine and the howl of disaster. My heart grows smaller and my soul flees from my body. Will you forgive me for this insult and drive the echoes of it out of my ears? El Menebbi," turning to the Minister, "lead me away, I am a blight to the world."

I had some difficulty restraining His Majesty from rushing out of the room. He was greatly overcome and asked me to forget his playing.

At about two o'clock one morning shortly after my first meeting with the Sultan, I heard a voice crying out under my window, I got up and drew the blind, and there in the moonlight stood El Menebbi gayly attired in all the glitter of his office.

"Will the stranger with the quick fingers come to the palace and lead His Majesty to the imperial couch, for behold, Mulai Abdul Aziz hath both hands on the sound box and is making diabolical noises which are like unto nothing heard before in the city of Fez. Hasten, stranger, or Fez will be depopulated. Lay thy soothing fingers upon his arm and lead him away. He has already spurned the army. I have spoken."

I accompanied El Menebbi back to the palace as speedily

as possible. The Minister of War was right; the Sultan was rehearsing with all his might. I stepped to his side and with a respectful bow, saluted him.

Rising, with a satisfied smile, he remarked: "I have found several notes that always sound the same. You have let the light of the world into my bosom; embrace me."

During the interim between my first and this visit I completed my intermezzo, "The Caravan," after attending cafés and private functions in Fez and witnessing the wonderful horsemanship of the natives in their "powder play," thus deriving color and atmosphere, and now played it for the first time for His Majesty who was so delighted with it, that he requested me to arrange it for his private military band of fifty European musicians, which I did, at the same time acquiring from the Sultan personally, the privilege of its dedication to him.

"The Caravan" was played day after day and at all functions of the Sultan, and it seemed just to hit his fancy. It was characteristic of the Orient, yet not Moorish, for the music of the Moors consists chiefly of the weird sounds that emanate from their drums, cymbals, horns, ghambreens and the like.

It was on this occasion, my second visit to the Sultan, that I gave him his first lesson on the piano, note by note. With his brown finger held in my hand I made him pick out the notes of the eight keys forming an octave, and such interest

did he take in his new avocation that the following afternoon I was summoned by six of his guards on horseback to come immediately to the palace with a plan of the first lesson that I had given the Sultan the previous morning; so I hurriedly sketched on a sheet of paper (in actual size) a fac-simile of the full octave, placing the fingers on the keys in their proper position, and taking it with me, accompanied the guards to the palace.

The Sultan was busily engaged practising the scale. He thanked me for the sketch and presented me with a beautiful scimitar with his initials and an Arabic inscription engraved thereon, as a token of his appreciation. His courtesy and attention and that of his suite during my stay in Fez, will never be erased from my memory.

I recall also a dinner I attended at the palace of the Minister of War, El Menebbi, in a room of Oriental splendor. The guests were all attired in the costumes of their country and I was in my dress suit. We all sat with our legs crossed, around a so-called table on the floor. There was a great soup tureen in the center and enormous soup ladles before each guest; so the ladles went into the tureen and from his ladle each partook of the soup, after this, fully half a dozen kinds of mutton and chicken were served, and then followed tea, with mint and sweets, of which the Arabs are very fond. On account of the peculiar "varnishy" taste of the soup I was almost compelled to retire after it had been served, but I braved it until the finish of the dinner, heartily appreciat-

ing the good will manifested by the Minister of War and his distinguished associates.

On my return journey from Fez to Tangier I noticed in many places the predominance of the palmetto. There were figs of excellent quality in great abundance and also citrons, lemons, limes, mulberries, walnuts, chestnuts, oranges, quinces and pomegranates. Besides, there were olive-like nuts that were greedily sought after by camels, mules, goats, sheep and horned cattle, but not by horses.

RANDOM RECOLLECTIONS

Chapter XI

RANDOM RECOLLECTIONS

Old New York—Meeting with Verdi—Banquet to Madame Adelina Patti—Signor Cardinali's Mishap—Jean de Reszke Gives Gratuitous Instruction to Talented American Girl—Madame Emma Eames and the Manuscript Society of New York—Miss Alice Roosevelt and the Wax Figures—Sarah Bernhardt's Generosity—The Advent of Henri Marteau—Teresa Carreño's Return to America—Brahms, Carreño and D'Albert—Meeting with Eduard Strauss in Cologne and His Subsequent Appearance in New York—Presentation of Johann Strauss' "Vienna Life" at the Broadway Theater.

THE reader may be interested in the following interview with my father in the New York *Times* of April 3rd, 1898: "On Tuesday, April 5th, 1898, Mr. Norman Aronson, father of Rudolph Aronson, will attain the ripe old age of eighty-five years, and his friends propose to give the old gentleman a birthday party such as he will not easily forget. Mr. Aronson was born in 1813 in Germany and after pursuing his studies on the violoncello with Professor Studelli, he began a mercantile career in deference to the wishes of his parents, who did not wish him to follow his own inclination of entering the musical field. He went to

England at the age of twenty and remained there until 1850, when he came to New York, where, with the exception of occasional visits to Europe, he has been a resident ever since.

"It is interesting to listen to Mr. Aronson's reminiscences of New York as he found it in 1850, when trade had not yet driven away residences on Broadway many blocks north of Fourth Street, and when such names could be read on doorplates as Francis Moseworthy of Colonial fame, George Lovett, Dr. Fitch, James Cheeseman, Christopher Wolf, General De Trobriand, Gideon Tucker, and the philanthropic John D. Wolfe. On Ninth Street he remembers calling upon the famous surgeon, Dr. Carnochan, who some years later was Health Officer of the Port, and on Tenth Street stood the mansion of Peter Lorillard. At that time, where the Fifth Avenue Hotel now stands there were only the road houses and grounds of Corporal Thompson, whose rare milk punches were themes of gossip, and from where with the exception of the corner of Twenty-fourth Street, where there was a blacksmith's forge, the vista up Broadway and Fifth Avenue presented vacant lots. Mr. Aronson was among the first guests at the Astor House. He stopped there on his arrival in New York, and while sitting on one of the benches in Battery Park the other day, he gave some interesting details as to the appearance of the lower part of Broadway as he remembered it in 1850. He remembers well Bartlett's Washington Hotel, the private residences of the Phœnix, Whitney and Hecksher families, the fashionable boarding house of

Mrs. Tripp, which overlooked the Atlantic Gardens, the granite mansion of Gordon Burnham, who presented the Webster statue to Central Park, and on the corner of Wall Street some three-story brick houses just vacated as residences, and where began the dry goods district, with the stores of Perkins, Warren & Co.

"Mr. Aronson was always a lover of music and the drama, and recalls the many prominent artists he has heard during his lifetime. They include Edmund Kean, Macready, Garrick, Forrest, Booth (the elder), Salvini, Rachel, Ristori, Cushman, Rubini, Lablache, Picollomini, Henrietta Sontag, Jenny Lind, Grisi, Garcia, Malibran, La Grange, Lucca, Adelina Patti, Tietiens, Mario, Tamberlik Wachtel, Carl Formes, and the lyric dramatic singer, Parepa Rosa. Of the latter he related the interesting story of her marriage to Carl Rosa, who founded the English institution, the Carl Rosa Opera Company, which celebrated its twenty-fifth anniversary in London last year. Of her concert tour here in 1865 Mr. Aronson remembered that she sang four times a week, and was assisted by Jules Levy, the celebrated cornet player, Fortuna, the baritone, and Carl Rosa, violinist. Her tour began at Irving Hall, New York, and success was established from the first."

My father was an ardent admirer of Verdi and rarely missed an opportunity to attend a first performance of "Il Trovatore," "Rigoletto," "Traviata," "Ernani" or "Ballo in Maschera" at the old Academy of Music in New York.

During one of my visits to Italy I had the pleasure of meeting the great *maestro* at his home in Genoa. On this occasion I made bold to request an autographed photograph for my father, which to my delight, the great Verdi graciously handed me and which is herein reproduced.

One of the greatest impresarios was Colonel J. H. Mapleson, old-time director of the opera at the New York Academy of Music, and his remarkable qualities were brought to my recognition during the years from 1884 to 1886, when I had the privilege of meeting him frequently. Many artists in Colonel Mapleson's Company at the Academy appeared at my Sunday evening concerts at the Casino, and in arranging the concert programs this remarkable man would, without referring to the music or to memoranda of any description, dictate the various numbers to be sung. He had in his mind the title of each number of his stupendous repertoire, and he would make up the programs offhand, naming the composer and the title of the piece in whatever language it chanced to be. That he never repeated a previous program was a proof of marvelous memory.

A regrettable incident, although one that brought forth great applause, occurred at a Casino Sunday evening concert when the young and handsome tenor, Signor Cardinali, who has the distinction of having been one of the original matinée idols, was among the soloists.

Upon this evening Cardinali sang the "Di quella pira"

from "Il Trovatore." An excessively tall and very stiff collar evidently affected him, for in attempting to take the high C he broke on the note, gave way to his temper, tore off his collar, and throwing it to the floor, rushed off the stage. He would never again appear at the Casino.

Colonel Mapleson said of Signor Cardinali after his first appearance at the Academy: "To Cardinali belonged the triumph of the night. At one stroke he has dethroned Campanini." Campanini was the Caruso of that day.

In December, 1884, I was present at the dinner given Madame Adelina Patti, in celebration of the twenty-fifth anniversary of the prima donna's first appearance in New York. Mr. Max Maretzek, who was then conducting opera at the New York Academy of Music, was present and told several stories connected with Madame Patti's childhood. The following incident, in which Mr. Maretzek was a participant, impressed itself on my memory.

"Adelina as a little girl was asked by her mother to sing for some friends who were visiting at her house," said Mr. Maretzek. "Instead of responding quickly with a song, she thought for a moment and then asked: 'What will you give me if I do?' She was asked by one of the company what she demanded for a song and, though she had not yet reached the age to realize that a warble from her throat was worth a thousand dollars, she demanded what, no doubt, was quite as valuable to her then, a hatful of bonbons. We had some

difficulty in getting these, but until we did get them, we had no song!"

While a resident of New York, the distinguished composer, Mr. Max Vogrich, submitted to me his grand opera "Der Buddha" and so impressed was I with the magnificence of the work, that during my sojourn in Paris in 1900 I called upon Jean de Reszke at his artistic abode in the Rue de la Faissanderie, and informed him how much "Der Buddha" had charmed me and that the title rôle was admirably fitted to him. Mr. de Reszke said: "Cannot you arrange that I hear it?" I replied that Mr. Vogrich was in Rome and that I would wire him to come to Paris. An appointment was duly fixed. Mr. Vogrich, who was a most admirable pianist, played over his work, and so pleased was Mr. de Reszke that he said he would suggest its acceptance for the Grand Opera in Paris. Madame de Reszke, herself an excellent artist, was present on this occasion, listened attentively and after Mr. Vogrich had concluded said to him: "Your great work is worthy of a Schumann, higher praise I cannot bestow."

I cannot permit the following episode to pass, showing as it does the big heartedness of de Reszke: Just previous to one of my periodical departures for Europe in May, 1906, one Sunday morning Mr. Meyer Cohen, manager of a prominent music publishing house in New York, with his wife and daughter Vivienne called upon me, at my home. Mr. Cohen whom I had known for many years, requested me

to hear Miss Vivienne's voice, wholly untrained, stating that she had recently heard Madame Melba's phonographic interpretation of Gounod's "Ave Maria" and that she would sing it in her own way. I played her accompaniment and at once expressed my astonishment and gratification. She was the possessor of a well rounded, naturally sweet and warm contralto quality of voice, in other words "a rough diamond requiring polishing." I said to Mr. and Mrs. Cohen, that I felt so confident in the future of Miss Vivienne, then sixteen years of age, that I would suggest the matter to my friend Mr. de Reszke on my arrival in Paris at an early date.

Arriving in Paris, I immediately fixed an appointment with Mr. de Reszke, and there and then submitted the photograph of "my discovery" extolling her voice and personality in the highest degree, and emphasized the fact that she had no money! Mr. de Reszke replied thus: "If the young lady possesses the qualities you say she does, have her come to Paris and I will cheerfully take her in hand, free of charge, and from her first lucrative engagements, she can refund me for my tuition."

I lost no time in cabling the good news to New York. Miss Vivienne, accompanied by her mother, sailed over by the first steamer. I installed them in a little apartment, not far from the Rue de la Faissanderie. When Mr. de Reszke heard Miss Vivienne, he said: "Aronson, your criticism of her was in no way exaggerated, she can begin her studies to-morrow." And begin she did, but unfortunately her mother be-

came very ill after a short period, and she was compelled to return to New York and thus I am sure, the world is loser of a really remarkable voice.

On one occasion, at a reception tendered to Madame Emma Eames (then in the zenith of her success at the Metropolitan Opera House) by the Manuscript Society of New York, the distinguished prima donna said to me: "How much I admire your spotlet, Mr. Aronson!" For the moment I felt abashed, presuming that Madame Eames was referring to the diminutive bald-spot at the top of my head. After a moment's reflection, however, I recalled that the previous evening she attended at my invitation a performance at the Casino, and the spotlet she referred to was the Casino!

In St. Louis at the World's Fair (1904) the Palais des Costumes, of which I had charge, was a sort of a cross between Madame Tussaud's Wax Works in London and the Eden Musée in New York. So perfectly, and I might say, artistically were the various subjects portrayed, that on one occasion, a French workman in his blue blouse, wide pantaloons and slouch hat, was arranging some figures, when Miss Alice Roosevelt and companion strolled in. I noticed them and said to the workman quietly in French, to take a quick pose himself, as some visitors were about arriving. Miss Roosevelt insisted that that man was alive, but her companon ridiculed the idea, with the remark: "Why, these are

all wax figures!" They passed along, and almost a moment after the French workman walked out, to the evident delight of Miss Roosevelt, who had suddenly turned around and noticed the proceedings.

While the new Chickering Hall on Huntington Avenue, Boston, was in course of construction in the early nineties I suggested to Messrs. Chickering and Sons the engagement of the famous Joseph Joachim and his equally famous string quartette to inaugurate their new concert hall. Messrs. Chickering were delighted with my suggestion and authorized me to cable the great violin virtuoso in Berlin, he to name his own terms. Joachim replied: "Appreciate the very flattering offer, but no inducement would permit my crossing the Atlantic." Thus American music lovers were again the losers.

Some years ago, after a concert in the Metropolitan Opera House, I met Mr. H. E. Krehbiel, the dean of New York musical critics, when we discussed the introductions of very popular themes of famous composers in refrains of certain marches, at that time very much in vogue; excerpts from the "Carmen" Toreador Song, the Mendelssohn Spring Song, Wagner's "Lohengrin," and also the extraordinarily popular Boulanger March, etc., were freely used, although in these cases perhaps unintentionally. What a contrast, however, with certain present-day "would-be" composers, who don't

know the difference between a minor chord and a cord of wood, and who bodily appropriate Schumann's Reverie, Mendelssohn's Wedding March and Spring Song, Chopin's Funeral March and other classics and interweave them with "ragtime" accompaniments? What a blessing it would be to have a *musical censor* in this country, authorized to prevent such outrageous tactics!

On one of my trips across the Atlantic in the early nineties I had the pleasure of having as fellow passengers Madame Sarah Bernhardt, the artists of her company, two singers of repute and a wealthy Baron de ——. At the request of the purser of the ship, I undertook the direction of an entertainment on board, for the benefit of the Sailors' Fund.

Madame Bernhardt was not feeling well and regretted not to be able to appear, but consented to have all the members of her splendid company take part, as did also the two singers.

I was informed that the Baron de —— had written some very excellent poems and that he might be induced to recite one or two of them. I thereupon interviewed him and he very courteously acquiesced for so laudable a cause.

With such a combination it was not difficult to arrange an unusually delightful ship's entertainment. I placed Baron de —— in the "star" position, at the end of the first part. He recited his poem in French. It was rather long, and understood by but few of the passengers, who applauded

vociferously, so he immediately followed with another, and then still with another. He kept at it until the passengers were beginning to show signs of fatigue, with the second part of the entertainment yet to come. I politely called the Baron's attention to the lateness of the hour and the fact that there were others on the program, so he good-naturedly subsided. As was customary I had three pretty girls "pass around the plates" and when one of them approached the Baron for a contribution, he declined emphatically, adding: "Have I not contributed sufficiently in the recital of my poems!" With Madame Bernhardt, it was quite different, however. The three girls had obtained sixteen hundred francs. I informed the Divine Sarah of that fact and she inquired of me: "How much of that amount did the Baron contribute?" I replied: "Not a sou." She then took from her purse four one hundred franc notes, and handed them to me, saying: "So that will make two thousand francs for the poor sailors."

On Saturday evening, May 27th, 1893, the New York Casino was prettily decorated with a lavish display of the flags of this country and Spain, which were caught up over the boxes and draped along the balconies and along the stairways. Souvenir announcements printed on yellow silk were given to the ladies in the audience, and all in honor of the Infanta Eulalie, who, however, on account of illness occasioned by over-exertion at the gala ball given for her Royal

Highness the previous evening at the Madison Square Concert Hall, was unable to attend.

The house was packed from pit to dome and the coming of the party was heralded at half-past nine o'clock. Then the orchestra, which had been playing the familiar music of "Adonis," broke into the royal march of Spain and everybody rose in compliment to the guests. There was a great craning of necks and looks of wonderment at the absence of the Princess. The applause that greeted the entrance of her husband Prince Antonio and his escorts into the boxes reserved for them, dragged somewhat, because all waited to see if the Infanta wasn't somewhere behind them. This point finally decided, the audience settled itself once more and the performance proceeded.

In the two boxes on the right of the stage with the Prince, the Duke de Tarames and Secretary Jovar, were General Horace Porter, General Varnum, A. P. Montant, Francis Lynde Stetson and Comptroller Theodore Myers. On the opposite side of the house in the first stage box were Mayor Thomas F. Gilroy, City Chamberlain O'Donohue and Mrs. O'Donohue. In the second box were seated ex-Governor Wetmore and his wife and Commander E. Nicholson Kane. In the audience there were such notables as Colonel and Mrs. William Jay, Judge and Mrs. Abram R. Lawrence, Ward McAllister and his daughter. I had the honor of presenting to Prince Antonio a handsome silver statuette of Henry E. Dixey as *Adonis* that had been intended for the Infanta. At

the close of the performance the party went to the roof garden, where they occupied the boxes and witnessed the dancing and enjoyed the singing of Mme. Naya.

Besides bringing to the notice of the American public at my Sunday popular concerts at the Casino in New York such artists as Leopold Godowsky, Michael Banner, and Alexander Lambert, I also undertook the management first of Henri Marteau, the young French violinist.

In the early nineties I attended the violin *concours* at the Paris Conservatoire. Massenet, Ambroise Thomas, Theodore Dubois and other eminent composers made up the jury, and—of perhaps twenty aspirants—young Henri Marteau succeeded by a unanimous vote of the jury in carrying off the first prize. It was then that I engaged Marteau for a tour in America, at the earnest solicitation of Massenet, and he achieved very great success from his first appearance in New York with the Philharmonic Society then under the conductorship of Anton Seidl. To-day Marteau is the recognized successor of Joseph Joachim in Berlin.

At the *concours* above referred to, assured of his mastery of and admiration for the queen of instruments, I suggested to Massenet that he compose a "violin concerto," and he replied that it was his ambition to do so. Unfortunately, however, his enormous operatic and orchestral work prevented and the music world is the loser.

About this time there was dissension and litigation without end in the affairs of the Casino, so much so that in addi-

tion to David Leventritt, the services of such eminent counsel as ex-Judge William Henry Arnoux and Samuel Untermyer were retained. During those strenuous times I worked hard on the musical score of "The Rainmaker of Syria," the libretto of which was by Sydney Rosenfeld. It was hurriedly produced at the Casino under the management of Harry W. Roseborn on September 25th, 1893, with Bertha Ricci, Kate Davis, Sophie Holt, Fannie Ward, Nina Farrington, Florence Bell, Mark Smith, Charles Hopper, Harry Davenport, and J. A. Furey in the cast, and under the conductorship of Gustave Kerker, but with only moderate success. I thereupon became the manager of the Bijou Theater in New York and with Henry B. Sire, its owner, arranged for the renovation and redecoration of that house.

William Harris suggested as the opening attraction, under my management of the Bijou, his star, May Irwin, in "The Widow Jones," but Mr. Sire at first declined, because he was afraid that at that time Miss Irwin was not recognized as a Broadway attraction. However, I went on to Boston to witness a rehearsal of "The Widow Jones" and was so charmed with Miss Irwin and her inimitable interpretation of that catchy, dainty negro melody, "I want yer ma honey," that I immediately closed a contract with Mr. Harris. Miss Irwin appeared and for hundreds of performances delighted multitudes and at once established herself as a Broadway favorite.

One of the most original "presentations" to which I was a

party was perpetrated at the last performance of "The Widow Jones" at the Bijou Theater, New York. After Miss May Irwin had rendered in her inimitable manner the "New Bully" song, two ushers rushed down the aisle, bearing between them what appeared to be a barrel formed of flowers.

It was hoisted on the stage with some difficulty and the audience applauded and Miss Irwin bowed, beamed, and smiled.

That was not all, however, for as soon as the barrel was set down, right out of it there hopped two pickaninnies as black as the proverbial ace of spades. The audience laughed and applauded, and Miss Irwin was obliged to make a farewell speech.

It was during this period that I engaged the "lioness of the piano," the distinguished Teresa Carreño, who after years and years of arduous unremunerative work in the United States went to Europe and in a comparatively short period attained the foremost position, so that my contract with her was for six hundred dollars for each concert, which was away out of proportion to the figure she had received previous to her seven years' sojourn abroad. Madame Carreño scored immensely on her return visit to the United States and Canada, and was proclaimed not only the "lioness" but the "queen of the piano," which was her rightly deserved title.

While I was in Berlin in the late nineties, negotiating for the engagement of Madame Teresa Carreño for America, I was told of a story, which was going the rounds regarding that

distinguished pianiste and her husband, Eugene D'Albert, the well known composer-pianist. It seems that the relations of that couple had been strained for some time, and one day without any motive whatever D'Albert left his home and shortly after announced his appearance at a concert in Berlin. So incensed were the Berliners at his attitude that all sorts of vengeance were threatened. D'Albert, hearing of this, cautiously (it was said) invited his friend Johannes Brahms to conduct his piano concerto, which was one of the numbers on the program. The evening of the concert arrived and so did Brahms, who was as beloved in Berlin as he was in Vienna. With baton in hand he accompanied D'Albert. The audience applauded vociferously, and the impending disturbance was averted.

In the spring of 1900, en route to Berlin I stopped over at Cologne, and to my surprise discovered that Herr Eduard Strauss and his Vienna orchestra were giving concerts at the "Flora," a prominent concert garden there. I immediately put myself in touch with Herr Strauss, attended his concert in the evening, enchanted as of old with his irresistible manner of conducting. At times he played the violin with his orchestra when not wielding the baton, and swayed to and fro to emphasize the rhythm of the music, marking time also with his right foot in a manner decidedly unique.

I lunched with Herr Strauss the following day and recalled the promise he had made me at the banquet tendered his brother Johann in Vienna in 1894, that if he visited

America again he would do so under my management! I said: "Herr Director, are you ready to accept an engagement for a tour in the United States and Canada next fall!" He replied in the affirmative, terms were discussed and an optional contract was agreed upon. I sailed for New York shortly thereafter, consulted Mr. Henry Seligman (son of Mr. Jesse Seligman, one of the founders in the early eighties of my first venture, The Metropolitan Concert Hall) who courteously aided me in financing the "Strauss" tour.

There was a great flare of trumpets preceding the Strauss return to America. A prize of one hundred dollars was offered for the best title for a waltz composed by me and dedicated to Herr Strauss. Some six hundred suggestions were received and the committee accepted the title, "Strauss Greeting," as the most appropriate.

The first Strauss Concert was given in the ballroom of the Waldorf-Astoria in New York on October 20th, 1900, under distinguished patronage which included the Austrian Ambassador, Baron von Hegenmüller, Mrs. John Jacob Astor, Mrs. Stuyvesant Fish, Mrs. George B. DeForest, Mrs. Hermann Oelrichs, Mrs. George J. Gould, Mrs. Thomas Hitchcock and Mrs. Elisha Dyer, Jr.

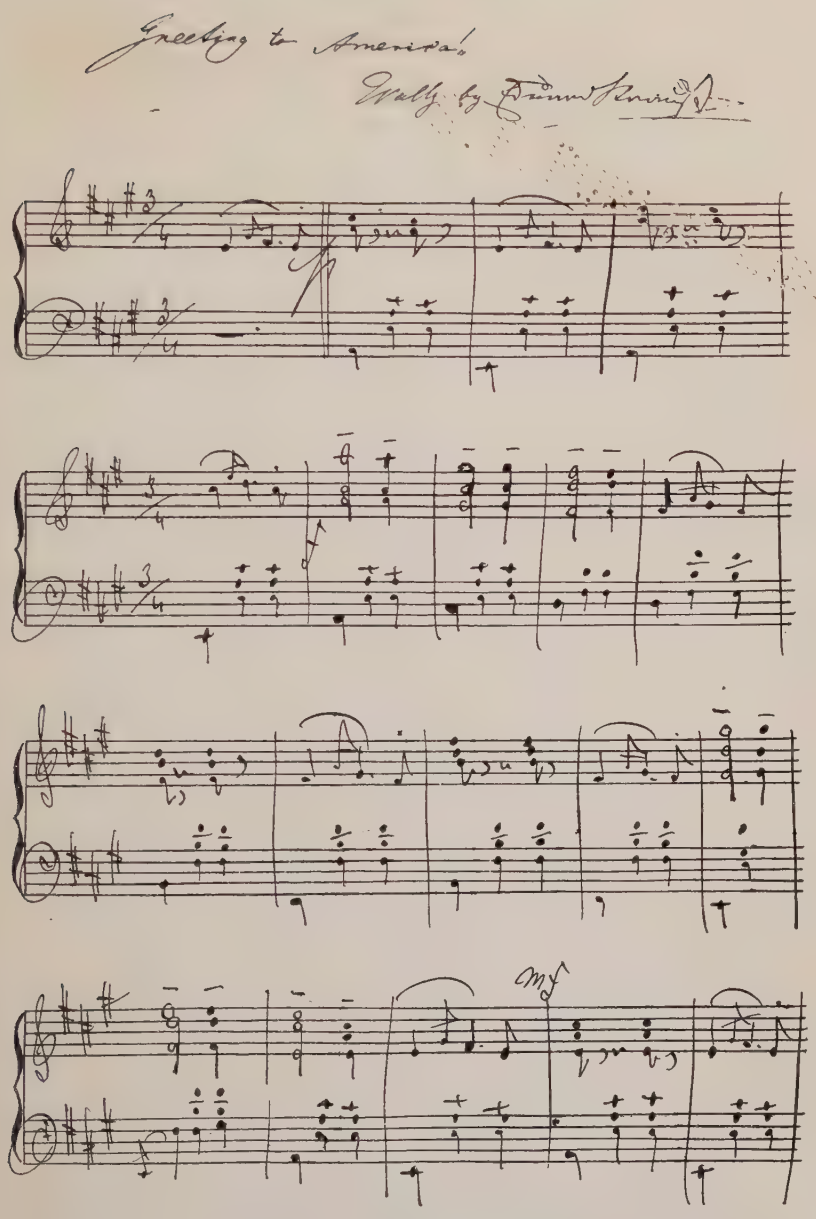
The following was the program:

Overture—Simplicius ..... *Johann Strauss*
Prelude—Cornelius Schutt ..... *Smareglia*
Waltz—Greeting to America (new) .... *Eduard Strauss*

Ave Verum ..... *Mozart*
Polka—Vienna Custom ..... *Eduard Strauss*
Hungarian Rhapsody No. 1 ..... *Liszt*
Waltz—Artist Life ..... *Johann Strauss*
Ballet Music—Le Cid ..... *Massenet*
Galop—Happy the World Over ..... *Eduard Strauss*

At the second concert on Sunday evening, October 21st, 1900, at the Metropolitan Opera House, New York, there were more than five thousand persons; indeed the house was packed to repletion and several hundred persons could not get in at all. Strauss and his orchestra achieved a veritable triumph. Strauss concerts were given in the principal cities of the United States and Canada, but the season came to an untimely conclusion owing to a railroad accident which unfortunately incapacitated Herr Strauss' right arm. But in order not to disappoint the large gathering at a Charity Ball at the Metropolitan Opera House on February 12th, 1901, he conducted six dance numbers with the baton in his left hand to the evident delight of the terpsichorean devotees, who after each dance applauded him to the echo. This was his last appearance in America.

Eduard Strauss received an academic education and was graduated in philosophy. He at first intended to go into the consular service, but the hereditary tastes of his family asserted themselves and he turned to music, making his début as leader of the Strauss orchestra in 1862. At the close of



FROM THE ORIGINAL MANUSCRIPT OF EDUARD STRAUSS'
"GREETING TO AMERICA"

the seventies he began his concert tours. They soon became popular all over Europe, and in 1890 he first came to America, achieving an immense success and being welcomed in sixty-one cities of the United States. He has visited over eight hundred cities in the two hemispheres. He is commander, officer or knight of twelve orders, and has received valuable presents from thirty-two different rulers. His musical publications include three hundred compositions of his own and two hundred arrangements of operas, concert-pieces and songs.

During the last weeks of the Eduard Strauss invasion I was busily engaged in directing the production of Johann Strauss' posthumous operetta, "Vienna Life" (Wiener Blut), at the Broadway Theater, New York, where it was presented for the first time on January 23rd, 1901, with Thomas Persse, Charles H. Drew, Raymond Hitchcock, William Blaisdell, Amelia Stone, Ethel Jackson, Rosemary Glosz, and Maude Thomas in the cast. It was sumptuously mounted, and the scenery and costumes were beautiful and artistic, but the public at that time had been surfeited with light musical comedy performances and kept steadily away from higher class operetta productions, so that the Strauss work was withdrawn after four or five weeks.

In the fall of 1900 I received a letter from Norbert Dunkl, a prominent concert manager and head of the old music publishing firm of Rozsavolgyi and Company, Budapest—whom

I had previously met during my European wanderings. Herr Dunkl informed me that he had engaged for a term of years a young and very promising violinist, Jan Kubelik, and urged me to hear him at the earliest opportunity. In the spring of 1901, I again sailed for Europe, met Herr Dunkl on the Riviera, where he was then directing a short tour of this young virtuoso. I heard Kubelik at Nice and at Monte Carlo and later in London, and was much impressed with his marvelous technique and personality, and recognized in him a great card for America.

It did not take me long to conclude an optional agreement for the season 1901 and 1902 in the United States and Canada, under which agreement I was required to deposit ten thousand dollars on account.

It so happened, that a prominent New York theatrical manager was in London and to him I suggested Kubelik and a partnership arrangement, he (the theatrical manager) to furnish the money, and I to direct the tour. We were to share in the profits equally.

After the New York manager had heard Kubelik at two concerts at St. James Hall in London, he accepted my proposal and the money was deposited, whereupon a London concert manager, a Mr. Hugo Görlitz, informed Kubelik that inasmuch as he was a minor when his contract with Dunkl had been entered into, and still was a minor, he was at perfect liberty to dispense with his manager Dunkl and make a new and more lucrative arrangement with him (Görlitz).

Kubelik acquiesced in this, to say the least, ungrateful arrangement, and the money deposited by the New York manager was returned to him. He thereupon entered into an agreement with Görlitz. Kubelik came to America and, as I predicted, made a phenomenal success.

Following the Kubelik episode I returned to New York. After a short period, I received a cablegram from Herr Dunkl informing me that he had discovered another young artist, a Miss Steffi Geyer, a violinist of the very first rank and a pupil of Kubelik's teacher, Professor Sevcik. I sailed for Europe, only to learn on my arrival in Budapest, that the young lady had on account of too strenuous practice sprained one of the fingers of her left hand, and the accident was so serious that her doctor prevented her from playing in public for some time. Thereupon my attention was directed toward another young Bohemian violinist, Jaroslav Kocian, who also had studied with Kubelik under Professor Sevcik in Prague. He was creating quite a furore, both socially and professionally. He had played at soirées at the Waldorf-Astors' and other fashionable houses in London, and when I heard him at one of the Richter concerts at St. James Hall, I was so impressed with him, that I engaged him for a series of concerts in America for the season 1902-1903.

On the steamer crossing the Atlantic, Kocian, who was a very handsome young fellow, attracted the attention of a prominent London society woman, at whose home he had played. Inasmuch as his success in the English metropolis

had been widely chronicled in the newspapers, the New York reporters were bent upon interviewing Kocian on arrival of the steamer. In looking over the passenger list, they at once recognized the name of the society lady before alluded to and were informed of her tête-à-têtes and promenades on deck with the violinist.

Kocian expressed himself as delighted with his trip over and his anxiety to play before an American audience, then exhibited his three valuable violins, one of which with a carved handle attracted most attention. One reporter inquired of Kocian: "How about the lady and your elopement?" The violinist looked dumbfounded and simply laughed at the query.

A sensational story of an elopement was started and the papers throughout the United States printed columns upon columns with illustrations. One New York paper went so far as to print a photograph of the violin handle of one of Kocian's violins purporting it to be the carved portrait of the society lady.

This wonderful reclame helped materially in packing Carnegie Hall at Kocian's initial concert with Walter Damrosch's orchestra from the orchestra floor to the uppermost gallery and establishing his artistic career in this country.

The fact of Kocian's following rather than preceding Kubelik on a long tour was detrimental from a financial point of view, but his artistic success nevertheless was unmistakable.

General William T. Sherman died February 14th, 1891, from erysipelas resulting from a cold contracted while witnessing a performance of "Poor Jonathan" at the New York Casino on February 7th. It was on the occasion of the "Special Military Night" at which there were also present General Daniel E. Sickles and the colonels of all the New York regiments. On March 17th, 1891, a benefit performance was given at the Casino for the General Sherman monument fund of New York.

Miss Lillian Russell, Carmencita, Nat Goodwin, James T. Powers, the Columbia College Dramatic Club, the Imperial Japanese Troupe, and Erdelyi Naczi's Hungarian Band participated, and for the closing number of the entertainment, the entire "Poor Jonathan" chorus in their West Point cadet uniforms went through their military evolutions to the music of "Marching Through Georgia."

One evening in Boston in the eighties while my company was playing a very successful engagement of "Erminie" at the Globe Theater, I noticed Mr. John Stetson, the manager of that house, standing in the wings on the stage, earnestly watching the musicians of the orchestra (which under my agreement he was obliged to furnish at his own expense). It so happened that just at that time the two horn players had thirty-two bars rest. Stetson waited until the conclusion of the act, then called the conductor and said to him: "I noticed that your horn players were not playing!" The con-

ductor replied: "But Mr. Stetson, they had nothing to play, they had a rest." Stetson answered excitedly: "Well, do they expect me to pay them salaries for resting! Not for me, no play, no pay!"

This reminds me also that on one occasion in Boston, when I was in negotiation with Stetson for a return engagement of one of my companies, I wanted five per cent. more than the gross takings than Stetson would pay, and while negotiations were pending, he invited me for a sail on his yacht, *The Sapphire*, when suddenly a veritable hurricane set in. Becoming frightfully seasick, I said to him: "Get me off of this confounded boat if you want my company upon your own terms next season!"

I attended performances of "Parsifal" and "Tristan and Isolde" at Bayreuth in July, 1891; and it is possible that my comments in relation to them, cabled to the New York *Herald* on July 27th, 1891, may be of interest now:

"No wonder Madame Cosima Wagner protests against performances of 'Parsifal' other than those given at Bayreuth, for the reason that they would be almost impossible owing to the musical and scenic difficulties which are overcome by the superb orchestra ensemble and the enormous stage of the Bayreuth Theater.

" 'Parsifal' to my mind is the greatest of all Wagner's works. I was never in my life more impressed than with the third act. It was like a dream. *Parsifal's* solo, the Good

Friday spell, and the flower girls' chorus are masterpieces. Such playing as that of the orchestra under the direction of Herr Levy I never heard surpassed; but, as Alvary informed me before the first performances of 'Parsifal,' six weeks' rehearsal may account for that absolute perfection. Three thousand people sat in darkness without a murmur and listened attentively to the masterwork of that Shakespeare of composers.

"Monday's performance of 'Tristan and Isolde' was received enthusiastically by an international audience crowding the theater to overflowing. Frau Rosa Sucher and Alvary were superb in the title rôles. Herr Felix Mottl conducted in a perfect manner. Among the distinguished visitors were Prince William of Hesse, Prince Ludwig Victor of Bavaria and the Princess of Anhalt."

MORE RECOLLECTIONS

Chapter XII

MORE RECOLLECTIONS

Interviews with Pieter Tschaikowsky—The First Performance of Puccini's "Tosca" at La Scala, Milan—Meeting with Leoncavallo in Italy, and His Tour in America—Kocian at William C. Whitney's musicale—Mascagni and His Pupil—A State Concert at Buckingham Palace—Of Isadora Duncan, Maud Allan, Ruth St. Denis, and Thamara de Swirsky—The Difficulties of a Manager.

PIETER TSCHAIKOWSKY, that prince of composers of the romantic school, with whom I had the extreme pleasure of crossing the ocean in 1891, after he had so successfully conducted a number of his compositions at the inaugural week's festival at Carnegie Hall, New York, and in some of the principal cities of the United States, was of an exceedingly retiring disposition. However, I had occasion to converse with him. He seemed to have had a great fondness for Americans, remarking: "They are so warm, so sympathetic, so like the Russian public, so quick to catch a point and so eager to show their appreciation of the good things offered them." He also complimented very highly our orchestral performers, saying: "They are thoroughly capable and conscientious musicians and would quite put to blush some of our

players across the water in the matter of sight reading." Presently he excused himself and hurried to his little cabin on the upper deck, absorbed in an orchestral score on which he was working.

It is a remarkable fact that where two noted instrumentalists appear at the same concert, their success is not so pronounced as when appearing at concerts individually. I recall as a boy the joint début in New York in the early seventies of those giants of the piano and violin, Anton Rubinstein and Henri Wieniawski. Neither the enthusiasm of the audience nor the receipts were over great, but when Wieniawski appeared as the sole soloist on a Sunday night at the old Wallack's Theater (then on the corner of Broadway and 13th Street), I found the house packed from pit to dome by admirers of the great virtuoso, and he was given a veritable ovation. It was precisely the same when Rubinstein appeared alone. 1889-90

When, in the late eighties, the famous composer-pianist, Eugène D'Albert and the equally distinguished violinist, Pablo de Sarasate, appeared conjointly under the direction of Abbey and Grau in the principal cities of the United States, their success was not in any way commensurate with their recognized talents; indeed at three matinée auditions at the New York Casino, which was then under my management, they appeared to extraordinarily enthusiastic but meager audiences. Had they appeared separately, I question

whether there would have been such a tale to unfold, at least so far as the receipts were concerned.

It was reported just after my production of Chassaigne's "The Brazilian" at the Casino that the genial musical director and composer, Gustave Kerker, had made ducks and drakes of Chassaigne's score, which was absolutely false. Chassaigne, composer of the former Casino successes, "Falka" and "Nadjy," stood too high as a musician to be treated in such a manner. It was also asserted that in order to push the prima donna in "The Brazilian" to the front, because of some stories about her elopement that enhanced her value as a drawing theatrical attraction, Mr. Kerker had enlarged the part assigned to her and cut to pieces the part assigned to another leading artist in the company.

Now, the truth was simply that the other leading artist resigned from my company because she was told that I had decided to dispense with her services as unsatisfactory. Tales are always attached to clever women. You never hear them about mediocre people. The reason you read so many romances in the lives of light opera stars, is that people enjoy them. The moment a woman begins to show talent on the stage, a story is started about her.

Relative to the above episode, Monsieur Chassaigne himself wrote thanking me for the sumptuous staging of his "Brazilian" and requesting me to convey to Mr. Kerker his thanks for the scrupulous care he had bestowed upon his

score. He said further that he was sensible of the reception his "Falka" and "Nadjy" had always met with in America, and that that mark of sympathy so strongly attracted him to me he hoped soon to attend the rehearsals and be present at the production of his next work.

The work referred to by Monsieur Chassaigne was a new opera he had in contemplation for the Casino, dealing with the life of Louis XIV at Versailles, but to my sincere regret this talented composer died before its completion.

In my production of "La Fille de Madame Angot" at the Casino, the two leading parts, *Mlle. Lange* and *Clairette*, were taken respectively by Camille D'Arville and Marie Halton, who are made rivals in the opera, but were rivals in real life also.

In the quarrel scene in the last act, they are made to say spiteful things to each other and on one occasion Madame D'Arville informed me that Miss Halton had used this privilege to abuse her because of jealousy. When the curtain fell there was a scene and many bitter words passed, but the matter was amicably settled.

One morning during the Kocian engagement following his first performances in New York, I received a telephone call from the late Mr. William C. Whitney (former Secretary of the Navy). He inquired if Kocian's services were available for a musicale at his residence on Fifth Avenue on the

following Sunday evening at ten o'clock. I replied that Mr. Kocian was in Chicago and that he played there at the Auditorium on Saturday afternoon and I had my doubts about arranging the matter, but would wire my representative suggesting that Kocian's position on the program be moved forward, so that he could leave by the fast afternoon train, and perhaps fill the engagement.

The terms were fixed with Mr. Whitney at fifteen hundred dollars for the one appearance. Kocian managed to catch the afternoon train from Chicago, which unfortunately, through some mishap, was detained at or near Albany and did not reach the Grand Central Station until eleven-thirty P. M. on Sunday. In order to save time, the young violin virtuoso had donned his dress suit en route. He hailed the first automobile, arriving at midnight at Mr. Whitney's residence, where he delighted the anxious guests with his artistic and brilliant interpretations.

On April 20th, 1891, I had the pleasure of attending at Princes' Hall, Piccadilly, London, a concert of The Royal Amateur Orchestral Society, considered the finest body of amateur musicians in England. The late Duke of Edinburgh was the leader of the first violins. The Prince of Wales (afterwards King Edward VII) took a strong interest in the Society, and always arranged the dates of the performances himself, besides consulting the Society's able conductor, Mr. George Mount, as to the main feature of the program.

At this concert, a circle of comfortable fauteuils was reserved for the Prince of Wales and his party. The fauteuils were prettily decorated with flowers, and conveniently near was a small but well stocked buffet. The Prince of Wales and his party smoked, chatted and laughed most heartily. In a word, they all appeared to enjoy thoroughly the absence of restraint which is one of the chief features of these delightful entertainments. The company present included the Duke of Cambridge, the Duke of Teck, the Earl of Latham, Sir Arthur Sullivan, Sir Frederick Leighton and many other well known faces.

I first introduced the Hungarian Band conducted by Erdelyi Naczi in the early eighties on the Roof Garden of the New York Casino. The success was immediate, so much so that Mrs. Paran Stevens arranged with me for the first appearance of this band in private at an *al fresco* entertainment at her magnificent villa at Newport for which she paid the sum of one thousand dollars.

The late Mr. Austin Corbin, President of the Long Island Railroad Company, was one of my warmest friends. I was present as one of his guests on the first tour of inspection over his road and at the dinner in honor of the opening of the Manhattan Beach Hotel some thirty years ago. It was Austin Corbin who courteously presided at a stockholders' meeting of the Casino Company in my behalf and who lent me a help-

ing hand in the battle with my enemies of that company.

A visit to Manhattan and Brighton Beach in the summer of 1912 convinced me of the fickleness of the public, and the changes that are brought about in a generation! During the Austin Corbin régime, the best orchestras and bands under the conductorship of Theodore Thomas, Anton Seidl, Patrick S. Gilmore, John Philip Sousa, Victor Herbert and others assisted by great artists attracted the multitude to both those then popular resorts, but now the public drifts to amusements of an entirely different nature such as is afforded at Luna and Steeplechase Parks at Coney Island.

I recall that on a certain Saturday afternoon and evening in the early eighties at Manhattan Beach, Jules Levy, who was then the cornet soloist with Gilmore's band, was the recipient of a testimonial, receiving in addition to his extraordinary salary, a percentage of that one day's Manhattan Beach Railroad receipts. At the evening concert Levy performed my "Sweet Sixteen Waltz" (which I composed for him) in his inimitable manner and with the addition of his own marvelous cadenzas, eliciting the thunderous applause of the largest audience that I ever witnessed at a musical entertainment.

During the season 1898 I presented at the Metropolitan Opera House, New York, the famous Grenadier Guards Band, with the equally famous bandmaster, Lieutenant Dan Godfrey of London. Their success was well deserved and

they sustained in every way the high standard they had established in Europe and at the Boston Peace Jubilee in 1870. Following the concerts at the Metropolitan Opera House I arranged for a tour of the band in some of the principal cities of the United States and Canada, followed by a series of concerts at the Lenox Lyceum (now the Plaza Music Hall) in New York. Victor Herbert, who at that time was giving concerts at Manhattan Beach, invited Dan Godfrey and his band as his guests one afternoon, when a well chosen program, principally made up of English and Irish selections was performed and heartily enjoyed. The English bandmaster, Godfrey, fairly embraced the Irish conductor and composer, Herbert, and complimented him upon the excellence of his band.

In the early nineties, while supping with Mr. N. Vert, the well known concert manager, and my elder brother Joe at the Gambrinus, a German restaurant in London, my attention was attracted to a table not far distant, at which were seated four pianists. I went over and greeted them, saying: "It is indeed a rare treat to have the pleasure of greeting four so distinguished pianists." One of them replied rather sharply: "I beg your pardon, there are only two *distinguished* pianists present." I was taken back, because the quartette comprised Moriz Rosenthal, Mark Hamburg, Leopold Godowsky and Vladimir de Pachmann. Returning to my seat, I informed Mr. Vert of the occurrence, who at once

said de Pachmann was the guilty offender and that his distinguished preference was Godowsky.

When, afterwards, I met de Pachmann in New York during one of his concert tours, I said to him: "Doctor, of course Chopin is your favorite composer" (de Pachmann being recognized the world over as a Chopin interpreter *par excellence*), but to my astonishment he replied emphatically: "I hate, I detest Chopin! My favorites are Beethoven, Schumann and Mendelssohn!"

During one of my first visits to Berlin in the early seventies, I stayed at the Hotel Kaiserhof, where the great International Congress was being held. There were present, besides Bismarck, Thiers, Gortschakoff and other distinguished representatives, Benjamin Disraeli. Their conferences were held on the first floor of the hotel, and on two or three occasions I had the opportunity, while walking up to my room on the second floor, of seeing the great English Prime Minister. When at a recent performance (1912) at Wallack's Theater, New York, I witnessed Mr. George Arliss' remarkable and artistic performance of Louis N. Parker's delightful play "Disraeli," I was struck too by that fine artist's wonderful make-up and lifelike characterization; indeed the Disraeli I saw forty years before was vividly brought before my gaze.

While in Milan in 1900, I had the good fortune to be present at the première of Puccini's masterpiece "Tosca" at

the Scala, with Darclée, De Marchi and Giraldoni in the cast. The house had been sold out for weeks before, but my friend, Signor Franco Fano, editor of the *Mondo Artistico*, succeeded in procuring a seat for me.

Maestro Toscanini, that wizard of operatic conductors, wielded the baton over his one hundred *professori* of the world-famous Scala orchestra, and it so happened that at the last orchestral rehearsal (at which Puccini was not present), Toscanini took it upon himself to change the tempo of the finale of the first act, one of the most important numbers in the opera, thereby attaining a more satisfactory effect.

At the first public performance at which Puccini was present, he and the distinguished audience which packed the spacious Scala, sat spellbound, and after Toscanini (always minus the orchestra score) directed that great number previously alluded to, the tempo of which he himself had changed unknown to the composer, Puccini rose from his seat and rapturously applauded, as did the audience, and "Tosca" had won a great victory, due in a measure to Toscanini.

Some years previous to the Tosca première, I happened to stroll into the "Scala" one morning, for the purpose of getting a view of that famous opera house, and with a guide went minutely over the enormous stage, its lighting and mechanical arrangements, and its auditorium, studying its wonderful acoustic properties, and finally arriving at the entrance corridor where I was confronted with four marble statues of Italy's immortals—Bellini, Donizetti, Rossini and

Verdi. I casually remarked to the guide: "How about Puccini; don't you think that he is entitled to a place here?" The guide smiled and said simply, "Piccolo, piccolo!" (Little, little!) That was in the early days of Puccini, however, before he had enriched the world with "Manon Lescaut," "Tosca," "La Boheme," and "Madama Butterfly."

While I was in London in the spring of 1906, Her Grace the Duchess of Marlborough, who was Miss Consuelo Vanderbilt, contemplated giving a musicale for the benefit of one of her pet charities, the West Ham and East London Hospital Extension Fund. I suggested to Her Grace, that it would afford me great pleasure, as an American manager and compatriot, to assist not only in the management of her musicale, but also in providing the artists.

My offer was graciously accepted and the following program was offered:

1 Selections— *The Blue Viennese Band*
(Herr Moritz Wurm, *Conductor*)

2 Characteristic Portrayals—
a "Angelina Johnsing" *Dunbar*
b "Mighty Like a Rose"
c "At the Box Office"
Miss Lillian Woodward

3 Songs—
a "Chanson de Printemps" *Gounod*
b "Quand je fus pris" *Reynaldo Hahn*
Mr. Léon Rennay

4 Violin Solos
a "Légende" *Wieniawski*
b "Zéphir" *Hubay*

HERR FERENCZ HEGEDÜS

5 Songs—

a "The Dewdrops" — *Liza Lehmann*
b "To a Little Red Spider" — "
c "The Guardian Angel" — "
(By desire)

MISS ESTHER PALLISER
(*Accompanied by the Composer*)

6 Cornet Solos

a "Berceuse" — *Tschaikowsky*
b "Serenade Coquette" — *Barthelemy*

MR. PARIS CHAMBERS

7 Selections— *The Blue Viennese Band*
(HERR MORITZ WURM, *Conductor*)
GOD SAVE THE KING

The élite of London Society and many distinguished Americans attended and the musicale was a pronounced success. The Duchess of Marlborough, in whom I recognized a most charming, amiable, unaffected woman, one who endeared herself to all who had the honor of meeting her, thanked me again and again.

In May, 1911, I was a passenger on the steamer *Lapland* bound for Europe, and in order to break away from the ordinary monotony of a sea trip I suggested to Captain Doxrud the giving of a concert for the benefit of the Sailors' Relief Fund, to which he readily acquiesced. There was an unusually large passenger list, which included Mr. Charles P. Taft (brother of President Taft), Count Conrad de Buisseret, the Belgian Minister to the United States, and Senator Al-

bert J. Beveridge. Mr. Taft kindly consented to act as chairman of the concert and the Belgian Minister and Senator Beveridge favored the passengers with a few timely remarks.

Previous to each number Mr. Taft made a little explanatory anouncement. The first number on the program was my march, "The Man of the Hour," which was dedicated to President Taft. Mr. Taft in perusing the program for the first time seemed somewhat confused as to what he should say relative to this number, but the passengers (with the printed program in hand) came to his rescue, applauding heartily, and the chairman smilingly retired until the next and subsequent numbers. Several hundred dollars were added to the sailors' fund.

In 1905 I spent a few weeks at Salsomaggiore in Italy, where I had the pleasure of meeting the distinguished composer, Ruggero Leoncavallo. It was during one of our little promenades that I suggested to him a tour in the United States, Mexico and Cuba. He was at first taken back, but he reflected and after a few days fixed a meeting for the near future at his beautiful villa at Brissago on Lake Maggiore. I visited his home, where I was presented to his charming wife and family, and after dinner a provisional agreement was entered into between Leoncavallo and myself.

Shortly after, we met again at his Milan abode, the Hotel Victoria, where he introduced me to Signor Titta Ruffo, one

of Italy's foremost baritones, who laughingly remarked that he might ere long undertake "a tour of inspection of the New World."

I had heard and admired Signor Ruffo in "Hamlet," "Rigoletto," "The Barber of Seville," and "Pagliacci," and said to him: "Why don't you come to the Metropolitan in New York?" He replied that negotiations had been under way many times, but that his terms were too high, and furthermore that with his European and South American engagements it was difficult for him to find the time for New York, much as he would like to appear there. I note with great pleasure that the present director, Andreas Dippel, has finally succeeded in capturing Ruffo for the season 1912-1913 in New York, Chicago, Philadelphia and Boston. There is a splendid treat in store for American lovers of the opera!

I thereupon discussed with Leoncavallo some further details of the agreement and after a short period sailed for New York, where in due course of time I interested an American manager, Mr. John Cort, in the enterprise. Contracts were finally signed, Leoncavallo with his company and orchestra arrived, and the first operatic concert was given at Carnegie Hall, New York, October 8th, 1906. Leoncavallo conducted, and the program consisted of works entirely of his own composition. It was to be regretted, however, that the orchestra was not up to the mark, owing to the sudden retirement, the very day of embarkation from Genoa, of a number of excellent performers, whose places had to be filled with inferior musicians. The

WAR DEPARTMENT.
WASHINGTON

June 27, 1908.

My dear Mr. Aronson:

I beg to acknowledge the receipt of your favor of the 19th of June, and thank you for remembering me and for your kind words of congratulation.

Very sincerely yours,

Wm H Taft

I shall be honored to have the March you mention dedicated to me -

Mr. Rudolph Aronson,
227 Riverside Drive,
New York, N. Y.

A LETTER FROM WILLIAM HOWARD TAFT

public and the critics took somewhat unkindly to this, and the result was only a moderate success for the tour, although Leoncavallo was lionized whenever and wherever he appeared.

On October 29th, 1906, I presented to President Roosevelt in Washington a specially prepared copy of Leoncavallo's "Viva l'America March," built on the two melodies, "Yankee Doodle" and "Dixie," which was dedicated to him by the composer. The outside silk cover bore an embossed design by Mr. John Frew, and the music was etched on heavy vellum. The President, in accepting the work, said: "I am delighted that a composer of the position of Leoncavallo, whose 'Pagliacci' I have enjoyed so many times, should do me this great honor, and I shall forward him my letter of thanks."

In 1907 I visited Havana and Mexico in the interest of Leoncavallo and his company, and succeeded in procuring private guarantees in the former and a governmental subsidy in the latter, but even with these substantial financial assurances, it was found impracticable to arrange for a second tour.

During my stay in Mexico City, the honor was accorded me of meeting Diaz, then President, at the palace at Chapultepec, a most genial old gentleman of decidedly military bearing. I spoke to him of the proposed Leoncavallo tour through Mexico, in which he was much interested, and he said: "Why would it not be well for Leoncavallo to compose an opera on a Mexican subject, for the inauguration of our new National Opera House, now in course of construction?" Alas, since that

memorable interview, President Diaz has retired from Mexico and the work on the opera house is progressing slowly.

In 1906, through the kind offices of my friend, Norbert Dunkl, I was presented to the brothers Paganini of Parma, who are barons. They commissioned me to sell *en bloc* the valuable Paganini collection, which comprises a large number of unpublished compositions, the original manuscripts of nearly all the works of the most famous of violinists, scores of important letters and documents, correspondence with notables, books, objects of vertu, personal effects, paintings, medals, decorations, watches, statues, and musical instruments. Among the manuscripts is Concerto No. 3 in E, no mention of which has been made by any of the biographers of Paganini. All these writers, in enumerating his compositions, state that he wrote only two concertos, both of which are familiar to the concert-goers of to-day.

Among the unpublished music are examples in nearly every form—overtures, tone-poems, string quartets, trios, fantasies, etudes, songs, pieces for the guitar and mandolin, marches, waltzes, etc. Some of these unknown works are deemed worthy of a place among the best the violinist ever produced.

The Paganini brothers are nephews of Nicolo Paganini and from his son and heir, Achile, they inherited this property. Many connoisseurs have made pilgrimages to Italy to inspect this collection, and large offers of money have been made for it. Hitherto no propositions of this character would be considered.

Violin collectors have endeavored to buy the musical instruments which constitute a part of the property, but no offers could tempt the brothers Paganini to dispose of these. One of the instruments, which possesses a sentimental value not to be computed in dollars, is the miniature violin which Paganini played when he was a mere boy. This was the first violin he ever owned, and he used it until he could play a full-sized violin. One of the instruments in the collection is the guitar, which Paganini played with matchless skill.

To describe minutely everything contained in this collection would take pages of this volume. Undoubtedly it is one of the most interesting, most valuable collections in existence, and would be a decided acquisition to the Metropolitan Museum of Art in New York, the Smithsonian Institute in Washington or some other institution of the kind, where it could be placed on exhibition and be accessible to the public.

In the spring of 1906 I was stopping in Paris when Oscar Hammerstein was there, and we met a number of times. He was then, with great difficulty, endeavoring to engage artists for his first season at the Manhattan Opera House, New York. On one occasion he asked: "Have you heard Melba recently?" I said to him: "Yes, in Rigoletto with Bonci at Covent Garden, London." "How was her voice?" I replied that the diva's voice owing to the effects of a bad cold was by no means good, at which Hammerstein answered: "Well, no

matter, I have engaged her for a number of appearances at my Manhattan Opera House, and here is her receipt for fifty thousand francs on account." After that diplomatic coup, on the part of Hammerstein, artists flocked to him from every direction, and his enterprise was definitely launched. It was Madame Melba who during Hammerstein's first Grand Opera season in New York (she was then in splendid voice), helped him immeasurably in scoring his first success.

During my régime as manager of the New York Casino, I insisted that my stage directors prepare a full line of understudies, to be ready in case of emergency the very first night of a representation, thus avoiding in case of illness or other unforeseen difficulty any disappointment to the public. During the run of "The Tyrolean" at the Casino, when that charming artist, Miss Marie Tempest, was then playing the title rôle in that tuneful little operetta, she slipped while on the stage and hurt herself so seriously that for almost a week, it was impossible for her to appear. Her understudy, however, Miss Madge Yorke, a very pretty and talented young lady recruited from the chorus, played the part very acceptably. Miss Yorke would in my judgment have attained a very high place in the profession, had she not died shortly after her success in "The Tyrolean" from the effects of a pistol shot, at the hands of an insanely jealous actor.

During the successful run of "Nadjy" at the Casino, I remember calling on Miss Marie Jansen just previous to her

taking a short vacation. I found her in an unusually philosophical mood. When she received me in her parlor she was robed in yellow silk bound round the waist by a solid silver girdle, exquisitely engraved. She chatted gaily about her summer prospects.

"I am soon to quit work and really I think I have earned my rest, don't you? First I shall go to Winthrop (near Boston), my home, of which I am so proud, and then straight to England. I shall go to Oxford and thence down the Thames as far as the Star and Garter and back again to the Casino in September.

"I hope to have a delightful time in Europe. I shall be alone, but then one meets pleasant people by the way. The strain on my nerves since playing 'Nadjy' on so brief a notice has been trying—worry depresses me so much—but then I have my music, which I love, and I sit for hours, singing quaint old melodies, and crying over them, just as a woman does.

"My amusements? Oh, I love swimming or yachting best. Anything out of doors I delight in. Baseball seems silly to me. I can imagine men running after one pretty girl, but to chase a little ball about in such arduous fashion is incomprehensible.

"I think it a pity we stage women are so much talked about. The public has its spyglass upon us perpetually; not always in a kindly focus. Our life is hard at best, but my hope is that the public will never tire of me. I mean to do all

the good I can, so that when I die I may be remembered ten days instead of the traditional nine.

"Do have a glass of sherry," and as she poured it out a flood of melody came from the decanter, which fair *Nadjy* laughingly accounted for by explaining that a music box was concealed beneath it.

Before taking leave of her she called my attention to a most beautiful silver hand glass presented to her by Miss Pauline Hall (another Casino favorite) with the following inscription engraved thereon:

"*Pensez à moi quelques fois.* POLLIE."

While in Paris in 1888, I visited the old "Auberge des Adrets" near the Porte Saint-Martin, the inn at which Robert Macaire and Jacques Strop, or, as these characters are known in "Erminie," Ravennes and Cadeaux, were said to have lodged in the episode of the play.

The place has been restored to its ancient appearance, and besides life size effigies of these two famous French rogues at the chimney side, visitors are served with refreshments by waiters clothed in the costumes of the period of the play.

There were many great benefit performances given at the Casino during my régime. Besides that for the General Sherman Statue Fund previously mentioned,—I recall one for "The Statue of Liberty" (when a miniature fac-simile of Bartholdi's masterpiece which now adorns New York harbor,

WHITE HOUSE,
WASHINGTON.

October 21, 1904.

My dear Mr. Aronson:

I want to thank you for all the interest you have taken, and say that I appreciate your having composed the march for me.

With regards,

Sincerely yours,

Theodore Roosevelt

Mr. Rudolph Aronson,
Cercle Artistique,
124 West 34th Street.
New York, N. Y.

A LETTER FROM THEODORE ROOSEVELT

held a conspicuous place on the stage) still another for the French Benevolent Society when the divine Sarah Bernhardt, the operatic Emma Eames and the piquante Marie Tempest assisted, also those for the Actors' Fund of America. The Maine Monument Fund and one on April 27th, 1890, for the New York Press Club at which the following distinguished artists appeared: Miss Lillian Russell, Miss Florence St. John, Miss Rose Coghlan, Miss Pauline Hall, Miss Fanny Rice, Mrs. Georgie Drew Barrymore, Mr. Francis Wilson, Mr. Robert Mantell, Mr. Wilton Lackaye, Mr. Lewis Morrison, Mr. James T. Powers, Mr. Richard F. Carroll, Mr. Fred Solomon, Mr. Courtney Thorpe, Mr. Henry Hallam, Mr. Marshall P. Wilder, and "Little Tuesday."

One of the most interesting events in my career was my attendance at the Passion Play at Ober-Ammergau in the summer of 1900.

I had letters of introduction to Anton Lang, who took the part of Christ and who courteously assisted me in many ways besides procuring comfortable abode and good seats at the play.

The performance opens with the tableaux of Adam and Eve driven from the garden of Eden and closes with the ascension scene. It takes from eight o'clock in the morning until five-thirty in the afternoon to produce the play, with an intermission from twelve to one-thirty.

In 1633 a fearful plague raged in Southern Bavaria, and the natives of the village of Ober-Ammergau in a moment of

despair registered a solemn vow that if the Lord caused the pestilence to cease, they would perform the following year in the village a play depicting the passion of Our Lord, and would repeat it every ten years. The plague ceased, and the Passion Play, now famous the world over, was the result.

The play which was originally written by the Benedictine monks of Ettal at a monastery a mile and a half from Ober-Ammergau, has been changed half a dozen times, though the words have been taken directly from the Bible. The story is made up of eighteen acts and twenty-three tableaux.

The stage itself is of wood and is 140 feet long by 110 feet deep, the apron being much larger than that of the ordinary stage. Up center is the proscenium arch, the opening of which is 62 feet wide by 61 deep. On either side of the opening and separating the proscenium from the palaces of Pontius and Pilate and of the High Priest are two arches. The two palaces are on the extreme right and left of the stage, and are effective in a magnificent picture.

The proscenium is separated from the apron by a portière curtain which is drawn between each scene. There is, however, also a frame curtain, the upper half of which draws up into the arch, while the lower half sinks into the stage. This curtain is used at the beginning and end of the play, and between the intermissions.

The scenery of the Passion Play is built entirely for daylight effect. Strange to say, there is no fly gallery, the pin rail being in the wings, and the only lines used are for the

borders. As a back set there is a panorama roll 400 feet long, with ten scene backings, each 40 feet long. This panorama is stretched upon two huge rollers and moves from side to side instead of being lowered from the flies as is usually the case.

The dressing rooms and property rooms are under the stage and behind the panorama. In these rooms are stored two sets of costumes for each performer, one for dry and the other for wet weather, this being rendered necessary by the fact that the performance is never halted even by the worst rainstorm. Besides the costumes, there are complete arms and armor for 360 supernumeraries.

The stage itself is without cover, and situated as it is with a background of forest-covered hills and the blue sky for a canopy, the effect is such as no inclosed theater ever could produce. Often during the representation birds will fly across the apron or perch themselves upon the uppermost portions of the stage, and their songs and twittering add an element of reality, which makes the illusion almost perfect.

The principals enter through the arches, and most of the action takes place on the apron, the proscenium opening being used exclusively for the tableaux and for the set scenes, such as the ascension. The chorus, which is composed of thirty-four voices, makes its entrance between the scenes from the two palaces on either side, half from each palace.

The illusion created both by scenery and the actors is marvelous, notwithstanding the fact that no make-up is used.

The mechanical effects, though really very simple, equal those of the finest prestidigitators. Much has been written of the wonderful effect produced by the Crucifixion scene, yet the explanation is most simple. Just before the curtain is drawn aside the sound of hammers is heard and then the scene is disclosed of the cross lying upon the ground with the Christ stretched out upon it. As the huge structure is slowly raised by the soldiery and set into the holes prepared for it, the spectators are horrified to see the nails apparently piercing the palms of the hands, and the blood flowing from the wounds. So realistic is the effect that almost at every performance women faint away at the sight. The explanation, however, is that the performer who takes the part of the Christ wears under his tunic a leather corselet which is attached to the cross, and under his feet is an invisible support. Nails are also placed between his fingers to support the weight of the arms and the nails which seemingly pierce his palms being really only heads which are attached to invisible wire bracelets.

Previously to 1900 the audience sat in the open air, but the frequency of thunder showers has caused the authorities to have an auditorium constructed, 140 feet by 232, that holds 4,200 persons. The prices range from 50 cents to $2.50. There are no galleries, but in the rear (the same as at the Wagner Festspielhaus in Bayreuth) are the boxes of the royal family and the church dignitaries. In a semi-circular frame surrounding the boxes and forming a rear to the auditorium

are two huge paintings, one of Ober-Ammergau itself and the other the scene of the first Passion Play.

The present stage was built in 1860. During the years when the stage is not in use it is boarded up, thus preserving it from the effects of the weather.

Wonderful, however, as the stage devices are, they would be useless if it were not for the marvelous acting of the performers. It seems almost blasphemy to call it acting, for it is neither theatrical knowledge nor histrionic genius, but simply that the spirit of the Christ descends upon these rustic villagers, and they live the scenes because they cannot help living them.

Out of a population of only 1,400, 685 take part in the play. All of them are lowly born, and yet the greatest actors of the world could be no more earnest or effective.

Anton Lang is a typical illustration. Here is a poor stove builder, with but little education, who is yet the wonder of the world, he *was* the Christ, in his simplicity, his kindliness and his humility. The beauty of his life has shone out upon his face until he appears to be what he truly is—the symbol of the Savior. The same holds true with the other actors. The glory of the world has never entered into their souls. They live beside the main current of life and watch it sweep by, unenvious.

When a few years ago an enterprising American manager offered to deposit $500,000 to their credit in a bank at Munich if they would accompany him to America, they spurned it as

an insult to the Christian faith. It is this spirit that has caused the villagers to devote the proceeds of the play to the school and road building funds, and it is this spirit that has caused the Passion music, written in 1802 by Rochus Dedler, school-master of Ober-Ammergau, to be kept a secret among the performers and the orchestra. This music has never been published, and visitors are prohibited from taking notes during its rendering.

Most effective in showing the spirit of the actors is the method of conducting rehearsals. There is little conducting and little need for any. The actors read their lines and go through their actions almost by intuition, so deeply has the spirit of Christ entered into their souls.

Imagine a professional rehearsal with no direction from the stage manager! But that would be acting, and this is—living.

No better idea of the effect produced by the play has been given than the description by Clement Scott, the eminent English critic, of the procession to Golgotha:

"At last it comes, this heartrending procession, wending its way slowly down one of the side streets, the leading of Christ to Golgotha. I have never seen anything nearly so striking in arrangement and design. Here is the multitude that has exchanged hosannas for execrations, the Roman centurion on horseback carrying the standard of the Roman cohort; here are the cruel executioners, in scarlet, ready for action; here are the soldiers, priests, Jews and people of Jerusalem, making

up a mass of color and variety that words fail to describe. In the center of all is the pitiful-faced Christ, staggering under the weight of his dreadful cross, thrust on by the executioners, buffeted by the crowd, broken down with the burden of his many sorrows, a picture with which we are all familiar, but here in complete action, no one point of the story being neglected. Behind him are the thieves, doomed to death, dragging also the crosses on which they are to die. Again and again the central figure drops beneath his cross upon the cruel ground; the acting is so good and unexaggerated, the scene is so absolutely real that I hear, half-whispered around me, 'This is too dreadful, I cannot bear it.' As the procession moves slowly on, painfully and with trying halts, we are shown the episode of that insult that doomed a man to wander forever until Christ's time had come; we see Simon of Cyrene forced into the procession to bear the Savior's cross, and St. Veronica appears and presents the handkerchief which will presently contain the features of the tortured sufferer. Nothing is forgotten, and the procession to the place of death is closed by the pathetic wail of the heartbroken mother who, attended by St. John and Mary Magdalene, meets from another street the mournful train of picturesque sorrow."

In addition to the composers previously mentioned, I had the pleasure at divers periods while in Europe of meeting Franz von Suppé, Edmond Audran, Carl Millöcker and Charles Lecocq.

Franz von Suppé, one of the foremost of operetta composers, I met for the first time in Vienna in the early eighties, while he was conducting at the Carl Theater there. He occupied a modest apartment immediately over the theater and was one of those fat, jolly, good-natured musicians that one would easily recognize as the creator of the popular strains that abound in his "Fatinitza," "Bocaccio," "Afrikareise," "Donna Juanita," and "Das Modell." Von Suppé informed me that the famous March Trio in "Fatinitza," known and played the world over, was injected into that most fascinating operetta at one of the last rehearsals, with Suppé's own prediction that it was so foreign to the score that it would prove a fiasco. On the contrary, however, it made the greatest of hits and was encored and encored at every performance. So, like managers, composers cannot always judge correctly; it remains for the public to decide.

Edmond Audran, the composer of "Olivette," "La Mascotte," "La Cigale," "Miss Helyett" and "L'Oncle Celestin," I met in Paris in 1890 during one of my annual jaunts and while he was writing the last named operetta.

Audran, who was a very short and slightly hunchbacked man, took great pride in his charming home, with its immense library, bric-a-brac, and particularly in the beautiful painted ceiling of his salon, which depicted scenes from many of his popular operettas.

Carl Millöcker, the composer of "The Beggar Student," "The Black Hussar," "Poor Jonathan," and numerous other

popular operettas, was also, like Johann Strauss, a product of Vienna, where I met him while he was composing, "Poor Jonathan." It was then that I arranged with him for the production of that most delightful work at the Casino in New York.

Millöcker was a thin, lanky, delicate looking man, just the opposite of von Suppé, and upon the occasion before alluded to, as I entered his workroom, he was standing at a raised writing desk in the act of orchestrating "Poor Jonathan." His incessant work and bad health soon brought his cares to an end. He died in Baden near Vienna December 31st, 1899. During the last years of his life, his royalties exceeded fifty thousand dollars annually, and he occupied a palatial residence and lived in princely style.

Charles Lecocq, the prolific composer, who counts among his works "La Fille de Madame Angot, "Les Cent Vièrges," "Giroflé-Girofla," "La Petite Mariée," "La Marjolaine," "Le Petit Duc," and "Le grand Casimir," I met in Paris in 1899 —at his little studio, which was for many years, on the third floor of the old music publishing house of Choudens Père et Fils on the corner of the Boulevard and the Rue Caumartin.

Lecocq was rather stout but short in stature, and with his glasses, resembled more a counsellor-at-law than a composer, but he was a most genial, charming man and a musician of the first rank. His attempt, however, at a higher class of composition in the production of "Plutus" at the Opera Comique in Paris, in 1886, failed, and was withdrawn after eight per-

formances, but most of his other works became universally popular.

It is to be regretted that Lecocq, who no doubt endeavored to emulate Jacques Offenbach in the latter's supreme desire to present at least one of his works at the Opera Comique in Paris, failed, while Offenbach succeeded, when in 1881 his "Les Contes d'Hoffman," saw the light, although finally revised and partly orchestrated by the composer Guiraud. This work now finds a place in the repertoires of first class opera companies all over the world.

During my many visits abroad, I had occasion to witness operetta or musical comedy performances in Paris, London, Berlin, Vienna and other Continental cities, and I unreservedly assert that our American productions are in the main decidedly superior.

Our American chorus girls surpass in every way, they are prettier, more vivacious, always ready and willing to work and if in Paris gowns and picture hats or in ballet costumes and tights, they present a most charming picture. Indeed people have come to accept a beautiful chorus properly costumed as a matter of course, just as they expect electric lights in the theater and women with their hats off.

In many instances the management furnishes everything that is worn by the chorus, not only are the gowns, hats and shoes furnished, but the silk stockings that match the shoes, the parasols, fans and the lingerie. In many companies now, the management attends to the cleaning of the gowns, gloves

and shoes, and to replacing each article, as it is required.

Dressing the chorus is an expensive proposition and requires thought and study as well as workmanship. Everything except the shoes is made at the big establishment of a regular theatrical costumer. These costume houses employ high-priced designers who choose materials and styles to suit the individual chorus girl, just as far as the exigencies of the piece permit. I am referring to the average modern musical play in which show girls and chorus girls wear artistic creations of the mode of the moment, sometimes exaggerated a little for the picturesque effects, but never achieving the picturesqueness at the expense of the very up-to-date smartness. This same attention is displayed as regards scenery, properties and appointments.

I insisted thirty years ago, when "The Queen's Lace Handkerchief" was first presented at the Casino, that the principals must be the best procurable, that the chorus be made up of the prettiest girls with good voices, the scenery to be painted by the best New York artists and the costumes be manufactured by a first-class concern after most artistic designs, and that the orchestra number thirty selected musicians; and thus with such an ensemble was started a new school of operetta, which has developed into the present-day more sumptuous and costly productions, for which the managers deserve all credit.

Most of the theater folk who sit back in their comfortable orchestra chairs will not give a thought to the hardships and

heartaches that the selection of chorus girls for operetta and musical comedy productions entails.

The New York Casino during its palmy days was the mecca for chorus girls and yet desirable ones were difficult to find. I would request my stage director to issue a general call through the various agencies and through the newspapers for an assembly of applicants on a specified date. A large crowd was sure to be on hand on the day appointed. Many of them, no doubt, had been responding to these calls regularly for years, hoping against hope that one day the emergency would be overlooked. More than one hundred applicants appeared and at a glance the stage director dispensed with one half of them; the remainder were asked to go through that awful ordeal of having their voices tried.

At the piano sat the musical director. One after another of the young women was ordered to stand by his side and "run the scale." Most of them were too frightened to make the attempt, and many of them as they stood pale and trembling could not emit a sound. Several with voices true enough, under favorable conditions, sang off the key and a few bolted through the stage door when their turn for the test arrived.

Eventually, however, the requisite number of chorus girls was obtained. The alert stage and musical directors always hastened to give a hearing to those possessing the physical requirements. Indeed picking a chorus is one of the most troublesome phases of operetta or musical comedy production,

but the Casino generally got its quota of pretty and shapely girls who could sing and dance.

At the present time selections for chorus material are generally made in July and August. Managers who deal extensively in musical productions such as the Shuberts, Klaw & Erlanger, Charles Frohman, Florenz Ziegfeld, Jr., Werba and Luescher, Charles Dillingham, Cohan and Harris, A. H. Woods, George W. Lederer, Joseph Gaites, John Cort and Weber and Fields, require at the beginning of each season from fifty to three hundred chorus girls each, willing to go through an ordeal of six weeks' rehearsals in the hottest weather gratis, for the purpose of earning from eighteen to twenty-five dollars a week, when the production is finally launched.

To the chorus girl, the college town offers promise of at least one good time in the dreary stretch of one night stand life. Some college boys are rapidly becoming factors in migratory theatrical life. It is they that take on the road the place of the city stage door Johnnies and but for their kindly offices, the life of a chorus girl in a company playing the provinces would lack much of its glamour.

The reason for the college youth's labors in this direction may be set down to the fact that, being removed from all the girls of his acquaintance in his home city and being held a comparative prisoner within the campus town, he must gratify his desire for feminine company somewhere; and that somewhere, by the well-known and ubiquitous process of elimination, is the chorus girl; the girl residents in a college town, be it

known being neither Maxine Elliotts nor Lillian Russells in the matter of expected standards of beauty. Mixed with this predilection for feminine company, there is, too, always a distinct taste for "rough house" of some form or other, but this "rough house" is usually of an innocent order and rarely assumes any more serious aspect than an overturned lunch-wagon or an attempt to demolish the head-waiter, both of which feats are ventured for winning the approbation of the chorus girls on hand at the moment. "You college boys are so Sandow-like" is the greatest chorus-girl compliment in the ears of an undergraduate, and its sound is as sweet as attar of roses, a monthly allowance check, or maple sugar.

In the way of big chorus girls "stunt" parties, one that transpired several years ago deserves to take its place among the leaders. The musical show containing the belles whom the undergraduates wished to entertain was one of considerable size. The girls' section of the chorus, numbering forty, were sent handsomely engraved invitations by the undergraduates who were planning the order of the festivities. The invitations read like this:

> "You are not invited to our party—nothing like that! A mere invitation would not be enough.—You are *commanded* to appear after Saturday night's performance.
>
> "The King of Killtime."

The "invitations" were of course addressed to the girls per-

sonally, the mailing list having been prepared for the college boys by three chorus girls whom they knew and who helped them materially in the preliminary success of the event. Every one of the invitations was accepted and on Saturday night after the performance, eight large automobiles decorated with Chinese lanterns (each illuminated with a *papier maché* bottle of champagne) were lined up at the stage entrance. When the fair cargoes had been placed aboard, the gasoline parade moved in the direction of a farm house in the far outskirts of the town that had been rented in toto for the occasion, farmer husband, farmer wife, farmer sister-in-law, family dog and all. When the motor parties arrived on the scene, the girls found, instead of the lobster and terrapin they expected, a typical farm dinner awaiting them. The dinner was "set" in the four rooms on the first floor, parlor, dining-room, sewing-room and kitchen, and was served by the farmer, his wife and the latter's sister. Overalls were donned by the students, and gingham aprons and sunbonnets by the girls. Champagne was served in huge cider glasses. After the dinner, a barn dance was held in the big barn back of the house, and when the party broke up, each of the girl guests was presented with a "mortgage" as a souvenir of the event. The "mortgage" was a legal looking affair and was to be foreclosed "the next time you play the town."

Some years ago after I had produced "*Cavalleria Rusticana*" in New York, I accompanied Jaroslav Kocian, the violin virtuoso, on his professional tour in California, and one afternoon

while lunching at a restaurant in San Francisco I met Mascagni, who about that time was directing some operatic concerts there. While I was conversing with the maëstro his attention was arrested by the strains of the famous intermezzo from his opera "*Cavalleria Rusticana*" rendered upon a street piano. As might be expected, his impulsive artistic temperament prompted him to rush to the street, brush the astonished grinder aside, seize the crank of the piano and demonstrate the tempo which he considered proper for his immortal intermezzo. Mascagni then disclosed his identity. His humble countryman was almost speechless with delight and admiration. Having imbibed something of the Yankee spirit, the organ grinder was not slow to profit by this experience and appeared on the street the next day, his piano adorned with a placard bearing the legend: "Pupil of Pietro Mascagni."

In June 1890 I had the honor of attending with Mr. N. Vert in London, the State Concert at Buckingham Palace, when Madame Emma Albani, Zélie de Lussan, Edouard de Reszke and Edward Lloyd and a grand orchestra participated. The entrance of Their Royal Highnesses the Prince and Princess of Wales (afterwards King Edward VII and Queen Alexandra) followed by the nobility of all England, was the most impressively beautiful scene that I ever witnessed. The famous gold service was used for the supper that followed the concert.

About the time that Miss Loie Fuller made her débût in

the Serpentine Dance with my company in "Uncle Celestin" at the Casino, I called on Miss Isadora Duncan, who with her mother occupied a little studio at Carnegie Hall in New York, and she outlined to me her plan of presenting the classic Grecian dances. I suggested the intermingling with them of the Japanese and Indian, and at the same time I played for her some characteristic numbers that I had written, but she would not be swayed from her original idea. When in after years I saw her performance with the accompaniment of quaint, ancient instruments at the Théatre Sarah Bernhardt in Paris, and later in Berlin, I felt convinced, that she had hit upon the proper plan. The *haute noblesse* of Berlin took great interest in Miss Duncan's project and her numerous pupils included the daughters of the best families.

During a later visit in Berlin, the correspondent of the *New York Musical Courier*, Mr. Arthur Abell, spoke to me most flatteringly of a young American girl, a Miss Maud Allan, who was devoting her time to study of classic dancing. An *audition* was speedily fixed and Miss Allan with piano accompaniment danced Chopin's Funeral March, Mendelssohn's Spring Song and Schumann's Reverie. I thereupon suggested, that the introduction of color would enhance the charm of her really artistic interpretations. Inasmuch as I was about leaving for London, Miss Allan provided me with a number of her photographs, description of her dances, etc., and suggested that perhaps I might be able to procure her an engagement in the English metropolis. Immediately after arriving there

I put myself in touch with the managers, who one and all declined, for the reason that bare foot and bare legged dancing would not be tolerated! Strange to record, however, that a year or two after—when Richard Strauss electrified the world with his wonderful Salome—this same Maud Allan, hit upon the idea of presenting a "Salome" dance, and so successful was she, that London managers outbid one another for her services and for several years she has been fairly idolized.

On my return to New York Miss Ruth St Denis submitted to me her idea of a Hindu dance she had in contemplation, but my engagements were such that I could not take her management at that time. Her dance, however, was shortly afterwards presented in Proctor's Theater on 23d Street and the late Henry B. Harris then took it in hand and made it an artistic and financial success.

In 1910 while in New York my attention was called to Mlle. Thamara de Swirsky, who with Mlle. Anna Pavlowa, were the favorite pupils of the famous *maitre de ballet*, M. Ivan Claustine of St. Petersburg. Mlle. de Swirsky comes from a noble old Russian family. Her father is a celebrated pianist and her sister a successful sculptor in Paris. During her childhood Mlle. de Swirsky showed great talent for dancing, but on account of the high social position of the family, her parents did not wish her to become a professional dancer. As a child she was also very fond of music and it was in this direction that her artistic talent was developed. She received a medal at the Paris Conservatoire and finished her studies

with brilliant success in Munich. Afterwards Mlle. de Swirsky was invited by Herr Felix Mottl to take part in the Symphony Concerts in Munich, where she played the Grieg Concerto assisted by the orchestra.

Mlle. de Swirsky possesses a masculine strength and lightness of touch that make her playing remarkable. Naturally her dancing has the same artistic character as is marked by great expression of sentiment and temperament, portrayed especially in her Greek, Oriental and Slav dances. She has appeared before the *élite* of Paris, including Baroness de Rothschild, Baron de Stall, etc., and on one occasion, the celebrated sculptor, Prince Troubetzskoy, who was present, admired her dancing to such an extent, that he asked to make a statue of her. A dancing pose in Oriental costume sculptured by the Prince has been purchased by and is now exhibited in the Chicago Museum.

I was much impressed with the talent and personality of Mlle. de Swirsky, and a contract was entered into under which I was to act as her sole manager. Artistic draperies and curtains of a greenish hue were selected, together with appropriate furnishings and a grand piano; the Berkeley Lyceum in New York was engaged for rehearsals, and one morning when all was in readiness I invited a number of managers, with a view to placing her Musical Ballet Sketch entitled "Tanagra" in the principal vaudeville theaters and to my astonishment and regret I learned from them that the very same act had been improperly presented some weeks before and was declined!

I reasoned with the managers, to reconsider, but with no success. Mlle. de Swirsky afterwards went on tour in this country and then to Europe, where her unusually artistic accomplishments should meet the approval of the public.

Since 1900 I have endeavored to arrange for the appearance of Herr Siegfried Wagner in the United States and Canada, and only recently has he consented to make the journey provided certain conditions are complied with.

I attended the first Siegfried Wagner Concert at the Theatre du Chatelet in Paris in 1900, when the young conductor faced a most critical audience. The program began with the overture to his own opera "Bärenhäuter," which was nervously conducted, but in the succeeding numbers "The Flying Dutchman" and "Meistersinger" Overtures and Siegfried's Death March from "Die Götterdämmerung," he fairly outdid himself and elicited well merited applause. At that time I made him an offer for the season 1902-1903, but previous engagements prevented his acceptance. In 1904 I again suggested an American tour and met him in Bayreuth, where he was busy with rehearsals at the Festspielhaus. He invited me to call on him at eight o'clock the following morning at Wahnfried, his residence. I was on hand at that early hour and Herr Wagner then expressed himself as thoroughly displeased with the action of Mr. Conried in having presented "Parsifal" at the Metropolitan Opera House, New York. I explained to him that the sympathy of the whole musical

world was with the Wagners in that unfortunate affair, despite all the exaggerations they might have read, but he again declined, saying: "Perhaps at some future time I shall visit America."

A few years later I again visited Bayreuth only to learn that Siegfried Wagner had journeyed with the family to Lucerne. I took the first train for that city and called at the Wagner villa, where I was informed by the daughter of Madame Cosima Wagner (Madame Cosima was ill at the time) that Siegfried had left for Italy en route to Munich, where he ought to turn up within a few days. I went to Munich and finally met Herr Wagner there, and again, because he was absorbed in his own operatic work, he declined my proposal, so I waited until 1911. While in Paris, I chanced to meet him at the Hotel Scribe just as he was preparing to attend a special performance at the grand opera of Richard Wagner's "Die Walküre" (in French) in his (Siegfried's) honor, and he requested me to call on him the following morning at eight o'clock to talk over matters (eight o'clock in the morning seemed to be Wagner's most convenient hour). I called at the appointed time and it was not long before we fixed upon a provisional contract. This story illustrates somewhat the difficulties a manager has to contend with at times in procuring a celebrity.

THE THEATRICAL SITUATION OF TO-DAY

Chapter XIII

THE THEATRICAL SITUATION OF TO-DAY

The Evolution of Musical and Dramatic Enterprises—Moving Picture Shows—Overproduction and Superfluous Theaters—The "Star" System and Present-day Productions as Compared with Those of the Past—Various "Schools" of Operetta—The Press Agent and His Ingenuity.

THE evolution of musical and dramatic enterprises in the past forty years is, to my mind, as distinct as the evolution in commercial and other pursuits.

The advent of Lydia Thompson and her bevy of English beauties including Pauline Markham, Eliza Weathersby, Ada Harland, Rose Massey and that sterling comedian, Harry Beckett, in their presentation of a burlesque entitled "Ixion" at Wood's Museum (present site of Daly's Theater, Broadway and 30th Street) in the early seventies made the *jeunesse dorè* of theater-goers sit up and was the forerunner of a number of burlesque shows that followed suit. Then came the opera-bouffe period with the diminutive Tostée at the little French Theater on 14th Street near Sixth Avenue, where she presented "The Grand Duchess" and other Offenbach pieces; and almost immediately after Montaland and Aujac in a season comprising the works of that same composer at the Grand Opera

House, New York, followed by the fascinating Marie Aimée, who captivated for many years her audiences in the works of not only Offenbach but those of Lecocq, Vasseur, Hervé and Audran. Almost at the same period Maurice Grau presented his excellent company of opera-bouffers including Paola Marié (sister of Galli Marié, original creátrice of Carmen in Paris) Tauffenberger, Vauthier, Mezieres and later on Théo, Angéle, Nixau and Capoul, who performed in New York and toured the country with much success.

About the period of the opera-bouffe invasion in New York, Dion Boucicault was presenting at the old Wallack's Theater (then at 13th Street and Broadway) "The Shaughran," one of his most popular plays, with Harry Montague, a fine looking young fellow, who became a veritable "Matinee idol." It was Boucicault who christened 14th Street and Broadway the original "Rialto," which became such a feature of Metropolitan life that the belles of the then smart Fifth Avenue residence section began to include the Rialto in their daily promenades.

But one manager in New York was ever known to object to the Rialto as a rendezvous for the members of his company. All the others regarded it in the sense of a paying advertisement for their houses and their people. Seeing the actors and actresses on the street only whetted the appetite of the paying public to see them in favorite rôles on the stage. Augustin Daly took an opposite view of the matter. He claimed that the promenade on the Rialto cheapened the value

of his people, reducing the fascination of the stage by bringing them face to face in a prosy manner with the public who paid its money to see them surrounded by all the allurements of the stage.

The famous old Rialto is a thing of the past. There is now what is called the "New Rialto," which extends up Broadway from the Casino at 39th Street to the Columbia Theater at 47th Street. The glories of the old "Rialto" have gone forever. They will be remembered with pleasure by the old players and old playgoers, but to the present generation they are simply ancient history interesting only as a characteristic of the old-time Metropolitan stage.

Reverting back to the opera-bouffe attractions previously mentioned I recall that the casts were generally good but the choruses, the scenery, the costumes, other accoutrements and orchestra were decidedly the reverse.

In the early eighties, with the inauguration of the Casino I insisted upon a production that should combine a first-class cast, a good looking and vivacious chorus, a complete orchestra, appropriate scenery, costumes and properties resultant in the presentation of Johann Strauss' "The Queen's Lace Handkerchief" and thus establishing the popularity and vogue for many years in America of operetta by Austrian composers and the performances of not only the works of Strauss, but those of Suppé, Millöcker, Czibulka, presented by the McCaull, the J. C. Duff, the Henry W. Savage, the F. C. Whitney, the Amberg and the Conried Opera Companies. At this same period

the Gilbert and Sullivan creations were also the rage and they continued the rage, although the public had somewhat tired of Viennese operetta.

In 1886 with my presentation of "Erminie" by Edward Jakobowski, who although Austrian by birth had lived in England during most of his career, there was instituted a period of a lighter class of works, which took the fancy of the American public and for the following ten years the operettas of Chassaigne, Solomon, Lacome, Jones, De Koven, Herbert, Englander, Luders and Kerker held the boards; then with the advent of Leslie Stuart's "Florodora" the era of musical comedy set in and continued for many years. It was no doubt on that account that during my presentation in 1900 of Johann Strauss' posthumous operetta, entitled "Vienna Life" ("Wiener Blut"), at the Broadway Theater, New York—although the production was magnificent and the cast included Raymond Hitchcock, Ethel Jackson and Amelia Stone—the theater-going public kept steadily away, having been inoculated with musical comedy and rag-time and preferring that class of entertainment to the old-time Viennese operetta.

A short time after my "Vienna Life" experience I visited Berlin, heard Lehar's "Die Lustige Wittwe" ("The Merry Widow") and wrote to a prominent New York manager, praising that opera and stating that with some slight changes it ought to make a hit in America, when to my surprise the aforesaid manager informed me that he didn't want any more

Dutch operas! This "Dutch" opera was later produced by George Edwardes in London and then was captured by Henry W. Savage for America and proved not only one of the greatest successes in modern times, but was again the forerunner of the wants of the public and this line of Austro-German operetta is still in vogue, as is evidenced by the success of Oscar Strauss' "A Waltz Dream" and the "Chocolate Soldier," Dr. Leo Fall's "Dollar Princess" and "The Siren" and Lehar's "Gypsy Love" and the "Count of Luxembourg."

I have no hesitation in asserting that the casts selected for operetta presentations in the eighties and nineties were decidedly superior to those in the years following, for the reason perhaps, of the marked invasion of vaudeville by the better class of operetta artists, where the duties are not quite so arduous and the salaries higher. Another reason, too, was because there were many managers in the field, all striving for the best material to fill the various parts and the competition was keen, but it all redounded to the advantage of the public. On the other hand the present-day operetta productions surpass in every way, so far as sumptuousness of costumes and scenery are concerned, the old-timers; and yet when the Messrs. Shubert recently revived "The Mikado," "Pinafore," and "Die Fledermaus" (the latter under a new title "The Merry Countess") at the Casino, those popular operettas have played and the last is playing to more than double its original receipts of twenty-five years ago at the same old stand, the Casino; evidencing that the revivals of a dozen of the most successful of

old-time Casino productions would now be received with open arms by light opera lovers.

The cost of the present-day first class operetta production will average from $15,000 to $40,000, entirely out of proportion to the cost in former times, hence I consider the present two-dollar orchestra seat as more reasonable than the one and one-half dollar seat, fixed as the price during my long régime at the Casino.

Precisely the same difference as recorded above relative to musical productions, I find in the dramatic performances of the past compared with those of the present, owing perhaps to a very great extent to the introduction of the "star" system. To those who remember the excellence, the completeness of the Wallack, the Daly, the Palmer, and the Frohman companies of the past, the difference is at once discernible.

Managers are obliged to follow the trend of the theater-going public, however, who seem to idolize an actor or actress who has achieved popularity, the playwright is then swayed by the situation and writes accordingly, resultant is a cast of characters not as strong as that required in plays of former generations. On the other hand, a play is so original and great that it will "go over" without more than an ordinary company, and again the master hand of a David Belasco will take plays, even of mediocre construction and not only mould them, but the leading artists into phenomenal success.

Another reason why the principals in casts of present operetta and musical comedy performances are not equal to those

in performances of former years is because of the rapid increase of grand opera.

Besides the Metropolitan in New York, the Chicago, Philadelphia and the Boston companies offer opportunities for young, fresh voices, and Germany, France, Italy and England, too, have found places for worthy American singers. To-day American singers have triumphed in grand opera. Their natural voices are excelled by none, their musical intelligence, artistic capacity, dramatic talent and personalities are of the very highest quality.

This triumph has come within the last few years. Little more than a decade ago its beginning was represented in the demonstrated capacities of one or two gifted vocalists. At the present time every first-class operatic organization, either here or abroad, included among its leading singers men and women from various states of the Union—of which the following is a partial list:

Lillian Nordica, Emma Eames, Mary Garden, Olive Fremstad, Geraldine Farrar, Bessie Abbot, Alice Neilsen, Edyth Walker, Marie Rappold, D'Alma Chandler, Bernice de Pasquali, Felice Lyne, Rita Fornia, Alma Gluck, Jane Osborn Hannah, Caroline White, Marie Cavan, May Scheider, Minnie Saltzman Stevens, Agnes Berry, Charlotte Guernsey, Rachel Frease-Green, Louise Homer, Florence Wickham, Josephine Jacoby, Madame Jomelli, Kathleen Howard, Mariska Aldrich, Henrietta Wakefield, Lillia Snelling, Lucy Gates, Eleanor de Cisneros, Bessie Ingram, Jeska Swartz, Bernice

Fisher, Lucille Marcel, Anna Case, Florence Decourcey, Minnie Tracey, Emma Juch, Mabel Riegelman, Florence Rose, Helen Allyn, Jeanette Allen, Helen Wetmore, Alice Sovereign, Mme. Charles Cahier, Ada Saverni, Isabella Trasker, Marcella Craft, Kate Rolla, Marcia Van Dresser, Maud Fay, Yvonne de Treville, Marguerite Lemon, Bella Applegate, Gertrude Rennyson, Loretta Tannert, Giulia Strakosch, Alys Lorraine, Emma Hoffmann, Norma Romana, Mignon Nevada; Ricardo Martin, Orville Harold, Herbert Witherspoon, Putnam Griswold, Lambert Murphy, Clarence Whitehill, Allan Hinckley, Henri Scott, William Hinshaw, Basil Ruysdael, Ellison Van Hoose, George Hamlin, Frank Preisch, Rafaelo Diaz, Edward Lankow, Robert Blass, Robert Kent Parder, Arthur Philips, Sydney Segal, William Picaver, Harry Weldon.

In former years when serious opera opportunities were not available, aspirants after completing their studies would seek out the best comic opera or operetta companies and therefore the casts were of a better calibre than those at present.

It is remarkable, too, that once an artist becomes aligned to grand opera, he or she is not (except in very rare cases) fitted for comic opera, operetta or musical comedy. The artist seems to be imbued with the broadness, the grandeur of the former, contrasted with the lightness and vivacity of the latter. An exception to this rule is the case of Miss Fritzi Scheff, who sang at the Metropolitan Opera House before entering the

field of operetta and making a success in "Babette," "Mlle. Modiste," and other light musical plays.

Away back in the late sixties I remember as a boy I attended two or three performances of the widely heralded "Black Crook" at Niblo's Garden (at Broadway and Prince Street, New York). It was the most spectacular show of the period, and its magnificent ballets with Bonfanti, Sangali, Betty Rigl and its Amazonian march, transformation scene, with playing fountains and illuminated palace, will never be eradicated from my memory. A certain portion of the clergy of New York took exception to the "Black Crook" and endeavored to invoke the law, looking towards its suppression. They did not succeed, however, and only helped to stimulate public interest, so much so, that that show ran on for hundreds upon hundreds of nights, filling the coffers of Messrs. Jarrett and Palmer, its managers.

The exception taken by the clergy in former years to certain performances did much to cleanse burlesque and other cheaper forms of entertainment and to cut out vulgar and indecent dialogue and situations. Although some of the present day productions are not of the most refined, the clergy evince a much more liberal view now than they did in the past.

The nearest approach to the "Black Crook" entertainment is that now given at the New York Hipprodrome, with the difference that the enormous size of its stage, added to the modern mechanical and electrical effects and its hundreds of supernumeraries, make it a more grandiose spectacle, a large

share of the credit of which is due to the masterly conception of its chief scenic director, Mr. Arthur Voegtlin.

The development of the moving picture shows has undoubtedly reduced the receipts in the gallery and balcony of legitimate theaters and yet there is no cessation of theater building in New York, accountable perhaps to the steadily increasing population and the likewise steadily increasing number of transient visitors who are principally counted upon to fill the more than sixty New York theaters night after night. With a successful production the receipts of any first-class theater will reach from $10,000 to $18,000 per week, far in excess of the fixed charges and running expenses, but in many cases, plays are kept on the boards in New York even with very meager returns, in order to help their road business. What effect the contemplated improved moving picture shows, to combine spoken dialogue and musical accompaniment, will have on the regular theater business remains to be seen.

The fact remains, also, that on account of the many theaters in New York, managers are obliged to "try on" inferior plays, in order to avoid closing their houses.

At the present time musical and dramatic performances suffer materially from an economic condition which is unsound from a business point of view, owing to over-production. Some years ago, when the so-called "Theatrical Syndicate" was organized its directors decided that the surest way to win a monopoly of the theater business was to lease or purchase the leading theater buildings in the United States and then

refuse to "give any time" to managers who opposed them. On that account the comparatively few independent managers were obliged to build theaters in cities when they wished their attractions to appear. When a few years later a second syndicate was organized, it necessitated the building of a new chain of theaters to house its productions. As a result of this warfare between the two syndicates nearly all the principal cities of the country are now saddled with more theater buildings than they can support.

In New York, this condition is even more pronounced. Nearly every season some of the minor producing managers change from one syndicate to the other, so that they seldom seem to know far enough in advance just where they will make their next production in New York, and thus in order to assure themselves of a Broadway booking, they are obliged to build a theater of their own, resulting in the last few years in a veritable epidemic of theater building in New York.

A theater building is a great expense to its owners, especially if located in one of the most costly sections of a city, more particularly in New York. It is hazardous for the owners to permit the building to stand idle for any lengthy period. They must keep it open as many weeks as possible throughout the year; and if play after play fails upon its stage, they must still seek other entertainments to attract sufficient money to cover the otherwise dead loss of the rent. Hence there exists in America a false demand for plays, a demand which is occasioned not by the natural need of the theater-going public,

but by the frantic need on the part of the warring managers to keep their theaters open. It is, of course, impossible to find enough first-class plays, operettas or musical comedies to meet the fictitious demand, and the managers are therefore obliged to secure second-class material, which they hardly expect the public to approve, because it will cost them less to present second-class attractions to small audiences—particularly regular plays, because they are devoid of expensive costume and scenic equipment—than it would cost them to close some of their superfluous theaters.

No very deep knowledge of economics is necessary to perceive that this must become eventually a ruinous business policy. Too many theaters showing too many plays too many months in the year cannot finally make money; and this reacts against art itself and against the public's appreciation, and yet there are managers who are continually willing to take chances, figuring that one "great big hit" will overshadow in profit the loss incurred on eight failures. Thus good work suffers by the constant accompaniment of bad work which is advertised in precisely the same way; and the public which is forced to see eight bad productions in order to find one good one, becomes weary and is apt to lose faith.

I repeat that since the old days of "The Black Crook" in the sixties, followed by the Lydia Thompson British burlesquers, and the French opera bouffe, the Austro-German operetta, and the Gilbert and Sullivan works, there has been a decided backward movement as regards the adequate portrayals of the vari-

ous parts in those classes of entertainment. The very best artists procurable were secured to fill adequately all the various parts, and managers vied one with the other in their procurement, and hence the performances met public approval and resulted in exceedingly long runs as a general rule.

To-day, with the "star" system in vogue it is not possible with generally inferior casts, to expect the same all around artistic presentation as in former years. I refer not only to musical plays, but to dramatic performances as well. Indeed, "the star" is put forward so strongly, that in a great many cases even the title of the play becomes of secondary consideration. It may be that a popular "star" becomes a box office magnet, but that is no reason why the artistic completeness of a production, and the theater-going public should thus be made the loser.

There is no doubt that an adequate, all-round cast is the most important factor and no expenditure of large sums of money for scenery, costumes and accessories can suffice without the right players.

A few of the present time composers and librettists of operettas or musical plays, who seek to emulate a Johann Strauss, a Franz von Suppé, a Carl Millöcker, a Jacques Offenbach, a Charles Lecocq or an Arthur Sullivan should bear in mind that something more than clever musicianship and skill in writing humorous verse is necessary. Old observers know this and even the careless listener realizes it, though uninterested in the technical elements of stagecraft. Vulgar

humor and musical commonplace have brought in many instances the entertainment which is called operetta and musical comedy to a low plane, but the more thought and purpose have been degraded, the more have craftsmanship and attention to external elements been advanced. Roistering fun-makers, gorgeous scenery, pretty chorus girls in picturesque gowns and ingenuous stage management have unhappily become of greater moment than comedy with a purpose and music which does not offend good taste. The more sincere the attempt to give artistic aim to musical comedy, however, the greater the demand upon technical skill in creation and production.

Time changes nothing else in us so much as our sense of humor. This development notable in the individual who grows up, is more notable still in the growing community, so that always the oldest nation has the finest and keenest instinct of fun. Our own progress was apparent in nothing more than in our altered taste for musical comedy.

We began by appreciating only the broadest burlesques and spectacular melo-dramatic representations, then the Austro-German operettas, and finally Gilbert and Sullivan lifted us suddenly from the lowest to the highest plane. These two last-mentioned men were a phenomenon, almost unique in theatrical history, because they were as peerless, as inimitable, as supreme in their own field as Shakespeare or Wagner. There never has been another Shakespeare nor a Wagner; there probably never will be another Gilbert and Sullivan. At the height of their vogue, Charles Hoyt began producing rapid-

fire farces in which the songs were incidental and this kind of entertainment, redeemed by the wit, the constructive skill and the genius for characterization of a master, speedily degenerated to the musical comedy of the early nineties, in which in some of them the plot was silly or non-existent, the dialogue a selection from the comic weeklies, the music elemental and the predominant purpose of the whole nothing more nor less than the exhibition of the largest possible number of women in the smallest possible number of garments. These pieces were built rather than written. Of what use was a clever librettist when good lines were desirable chiefly when they could be revealed by abbreviated attire. and when half a dozen unusually pretty girls atoned for any possible vapidity of play?

"The Merry Widow" turned the tide, the Austro-German operettas previously named and "The Spring Maid," "The Pink Lady," "The Quaker Girl," "The Enchantress," "The Red Widow," and "The Rose Maid" followed. Long before then the public had sickened of its feed, but the managers had been somewhat slow to see it. A single success did the trick. The one-fingered would-be musicians went out of fashion, and they were replaced by talented composers.

It is possible no longer to introduce into any sort of a scene any sort of a song. Stage directors nowadays do not consider it entirely apropos to lower a motor boat into a drawing room set in order that some basso-profundo recruit from vaudeville may warble "Nancy Lee."

One of the most delightful of recent revivals in New York was "Robin Hood" at the New Amsterdam Theater. "Oh, Promise Me" of course brought tender recollections of Jessie Bartlett Davis and one was agreeably reminded of Henry Clay Barnabee, Eugene Cowles and Tom Karl, and those other Bostonians who first presented that admirable De Koven and Smith work, more than twenty years ago at the Standard Theater. Walter Hyde and Bella Alten, both recruits from grand opera, sang delightfully the music allotted to them. Vocally the entire production was perfect. Basil Ruysdael, Carl Gantvoorst and Sidney Bracy brought out the fullest beauties of the score, while it is safe to say that Annabel's one solo, "I'll Love Tho' All the World Say Nay," was never better sung than by Ann Swinburne, so suddenly and deservedly elevated to the prima-donna rôle in Lehar's charming operetta "The Count of Luxembourg."

Florence Wickham's most sensational success was her appearance in the tights of *Alan-a-Dale*, and this is not underestimating the richness of Miss Wickham's contralto voice. Edwin Stevens was very amusing as the *Sheriff of Nottingham* and Pauline Hall was warmly welcomed in the rôle of *Dame Durden*, and George Frothingham's *Friar Tuck*, which was the original, continues to be an example of how much an artist can do with very little. The production was sumptuous, both as regards costumes and scenery. The second act, a forest scene with its lovely greens and browns, its running stream and its patch of verdant grass realistically lighted, made one

think of the landscapes of a Diaz or a Troyon. The chorus looked and sang remarkably well.

As previously mentioned "The Queen's Lace Handkerchief" at the Casino, was the forerunner in the early eighties of the Austro-German operetta craze, followed by the "Erminie" craze in 1886 and by the "Florodora" musical comedy craze in 1900. Upon every hand you heard nothing but stories about the piece, of how the members of the cast were like one big family, how delighted they were at their ultimate success, how the cast continued no less than three leading women who dwelt in the greatest harmony, of the enormous fortunes made by the different chorus girls in Wall Street speculations, of their various matrimonial affairs, and as for the famous sextette, their names and reputed exploits were to be found in the public prints at least seven days a week.

Then there was the music. Why, you simply could not escape it, no matter how hard you might try.

First thing when you arose in the morning someone in your neighborhood would be playing "The Shade of the Palm." Later when being served with your eggs at the breakfast, your otherwise irreproachable and irreplaceable maid would be quietly humming "I've an Inkling." Then all day long, in either business or residential section of New York, the good old hurdy-gurdies would grind out one tune after another, the favorite in this repertoire being "Tell Me, Pretty Maiden." Indeed, one had to have patience and fortitude during the "Florodora" fad. Yet it represented an enthusiastic era; and

with the one possible exception of "Erminie" there had never been anything quite like it before, nor has there been since.

The original cast of "Florodora" included Robert E. Graham, Cyril Scott, Willie Edouin, Fannie Johnston, Mabel Barrison, Edna Wallace Hopper. The six girls who comprised the original sextette were Margaret Walker, Vaughn Texsmith, Marie L. Wilson, Marjorie Relyea, Agnes Wayburn and Daisy Greene. These were the original bona fide "big six," as they were called.

For five years after the first night of "Floradora," at least nine-tenths of the chorus damsels in the world, young and old, fat and slender, blond and brunette, each and every one made the claim "Oh, I was in the original Florodora sextette."

In a literal compilation of names of various girls identified with the sextette at one time or another, the number is some seventy odd, and of these only three achieved anything like lasting success, one of whom soon gave up her stage position for the greater security of matrimony. These three were Edna Goodrich, Julia Frary and Frances Belmont.

Miss Goodrich joined the cast not long after the opening, and aided by remarkable personal charms, she went steadily ahead, first in musical plays and then in legitimate comedy, eventually finding herself leading woman with Nat Goodwin. Miss Frary was apparently made of the stuff that counts, having advanced herself soon after her advent as a "sextetter" to the position of prima donna with Frank Daniel's Company, while recently during two seasons she has been leading femi-

nine support with Elsie Janis in "The Slim Princess." Had Miss Frances Belmont remained on the stage there is no telling what she might have achieved, for she seemed well started upon a most promising career. At this time, however, she did not display any notable histrionic talent as she nightly warbled "There are a few, kind sir." Nevertheless, she passed immediately from the show girl ranks to the position of leading woman with Charles Hawtrey in two of his plays, "A Messenger from Mars" and "Saucy Sally." She seemed thoroughly in earnest and in a fair way to maintain a stage position of importance.

Then somewhat abruptly she gave up the stage and went to Paris to live. The next thing heard of her was the information that she had married into one of England's most exclusive titled families. On February 19th, 1906, she became the wife of Francis Denzil Edward Baring, the fifth Baron Ashburton and holder of the oldest of the four peerages held by the Baring family, the ceremony being performed at the English Church at Passy, France.

It speaks volumes for the former Casino girl that the marriage has been a happy one and, being the second Lady Ashburton, the first having died in 1904, she has successfully filled the generally trying position of stepmother to four daughters and a son. She and her husband have visited this country several times since their marriage, but there is not the slightest possibility of her ever returning to the stage.

It is a fact worth chronicling that of the few American

actresses who have married into the British peerage, Miss Belmont has been the only one to make a success of it. Nor was the marriage influenced on the part of her husband, either by callowness or senility, for at the time he was forty years old and she was twenty-two.

An actor who has attained a high position in the profession informed me not very long ago, that he was first engaged as a super at the old Boston Museum, for the munificent salary of two dollars per week. Connected in even so humble a capacity with a company which occupied a theater so full of traditions, handed down by Booth, Barrett, McCullough and the other makers of American theatrical history, he was contented with his lot, even though it cost his father ten times more than his salary.

His schooling in the Boston Museum Stock Company, wherein he was gradually advanced to utility and eventually more important parts, only served to increase his appetite for histrionic honors. The disadvantages of being an actor did not protrude themselves on his horizon until long after he had left his native heath.

When engagements with various companies throughout the country began to attract him, by reason of the opportunity for travel, he was soon initiated into the vagaries of the vagabond life, and from that time until he was selected for the principal rôle in a certain play, there were enough disappointments to make him cry time and time again, "The actor's life is not altogether a happy one."

Small road companies are not the only organizations which have cause to complain of their lot. They have been the target at which humorists have darted their shafts of wit, but many an important company having outlived its usefulness in the larger cities, is compelled to experience much discomfort at the hands of the unsophisticated natives in the rural districts. That, however, is not the worst feature of being an actor. Seriously, a player who spends three-fourths of his time away from home, has less advantage than the alien who enters the country as an immigrant and in a year has naturalization papers. The immigrant then has a voice in the selection of office holders; he is licensed to conduct a business; in time if he is thrifty he owns his home and becomes a tax-payer, and eventually, in many instances, he is heard from as a public-spirited citizen.

The actor, in all likelihood born in this country, educated in its schools, begins his fiscal year by spending two or three months in the spring and summer in New York City, waiting for some producing manager to select him as a type for a character in a new production. Failing in this, he takes the best road job which offers itself and begins to work, sometimes in August, more often in September and not infrequently in October.

As the amusement business is the first to feel the effects of any unusual condition which might happen to develop commercially, the season for the actor has been variously averaged at from twenty-five to thirty-five weeks. During this time he

is on the road, paying more for his living than if he had his own home, thus contributing, in the various cities which he visits, a part of the great amount of money expended annually by transients. It is a well-known fact that the commerce of any city depends in a great measure on the itinerant public. Through all of this expense, inconvenient existence, and in many unsatisfactory hotels, the actor does not even get a chance to vote. If he leaves his company for the purpose of casting a ballot in his home town he will probably lose his engagement.

When the actor herein referred to had been provided with his first "star" part, he had had all and more of these disagreeable experiences that fall to the lot of any one player. The advance of civilization has not penetrated the nooks and corners of this country sufficiently to eradicate from the narrow minds of some natives the idea that the actor is no longer a vagabond. He believes there is still extant in England a law which defined the actor as a vagabond and he thinks that it has been very widely interpreted in many towns which he has visited.

The hotel clerk is usually the first important personage the actor meets on his arrival. As soon as he realizes you are with the show, he seems to dig up all of the garret rooms which have not been dusted since the last troupe played in the town, and that may mean two weeks, or two months, according to the ability of the local theater manager to get a contract.

The bell boy no sooner plants your luggage in a musty room

before he asks you for a pass. Just about the time you are ready to rest after your journey, the maid will repeat the request, by the time you reach the dining-room the colored waiter has already spotted you and expressed a desire to see the show that night. Before you reach the door, the porter, the clerk and all of the other attachés who, for some unknown reason, believe that their services are indispensable, feel that the only possible reciprocity is an order on the box office for two seats. If you happen to be the star of a play, this request is made by the messenger boy, the cab driver, the newsboy who takes your money for a paper, and, in fact, from every considerable angle someone will find some excuse to ask for a pass.

The pass fiend, however, is not the only one who besieges a successful player. As soon as the critics approve of a play, and their judgment is corroborated by the paying public, there will come a stream of playwrights, confident, sanguine and insistent that they have the play, the great American play long awaited, which needs only the personality, talent and popularity of the star. If he takes the trouble to read a few of these manuscripts, he will find that in most cases the subject is identical with that in the play in which he happened to be appearing.

Most people seem to think that the actor has nothing to do but enjoy himself. This statement has probably been made so often that it might be classed among the "bromides" of modern journalism. But it is nevertheless a fact, in spite of the columns and columns of press matter, which have been and are being written daily about actors and the personal side of

their lives, and which should by this time have been sufficient to show the public just how the actor spends his time.

If he begins his day at noon, provided he is not compelled to travel, he has as many if not more, appointments made for him than most notable captains of industry. He does not dare turn down an interview from a paper; he has clubs, societies and leagues whose invitations must not be neglected, and by the time his performance is over in the evening, there are usually two or three friends whom he has not seen for months or years, who drop in unannounced. So there is very little time left for himself.

This routine, of course, is applicable only to those players who are sufficiently interested in their business to observe an attitude of tact and diplomacy. For, after all, the profession is a business and it must be conducted as such.

There are not many angles of the profession which have not been discussed in clubs and in the public press, so that the play-goer who reads is by this time, most likely, quite familiar with the inside facts of the profession. While it is a profession from its artistic side, there is that system and method of conducting a theatrical enterprise which is rigid and precise.

If the actor, or an executive in any other department of a theater, were to devote as much time to a commercial enterprise, as is expected of him in his own profession, he feels confident that his energy would put to shame some of the results attained by our men of affairs.

From the time a manuscript is put into rehearsal the actor

becomes the victim of circumstances. It is needless to relate here the hours, the days, the weeks of tedious work consumed in the preparation of a production. Neither is the author going to dwell upon the excitement and nervousness of a first night after these weeks of rehearsal, waiting for the verdict of the proverbial "death watch" who sit like undertakers at every *première;* nor will he attempt to describe the feelings of the players, some of whom sit up all night waiting for the first edition of the morning papers, wherein will be reported their success or failure.

But when you reconsider all of these experiences through which an actor must pass, when you realize how long he has to fight for recognition and when you understand that his personal popularity is measured by the whim of the public, you will not blame him for repeating, "The actor's life is not altogether a happy one."

It is not generally known that the so-called "press agent" plays a very important part, if he is clever, in the ultimate success of a play or musical production. Frequently adverse newspaper criticisms create in the minds of some of the theater-going public a lukewarmness towards certain new productions and lessen the box office receipts for a week or two. The excision of bad and the introduction of good material added to quick action on the part of the press agent, will in many instances turn a failure into a success.

I remember when "Florodora" was produced at the Casino —that musical comedy having already enjoyed a great meas-

ure of popularity in England—its business for the first few weeks was very mediocre, but the quick and persistent work of the press agent, the heralding of the tuneful, original and catchy sextette, helped "Florodora" to develop into one of the greatest artistic and financial successes of a decade and such was the case in a number of previous Casino productions.

It is a remarkable fact that the press agent is of more importance in America than he is in Europe, where the public is not so eager for sensation and for continuous newspaper stories about the popular artists.

In the case of Caruso, for example, months previous to the return of that idolized tenor to fill his accustomed season's engagement at the Metropolitan Opera House through the press agent's manœuvring the newspapers all over the country devoted columns upon columns to narratives—whether true or untrue—regarding that artists' doings abroad, his domestic affairs, the presentation to him of decorations from potentates, the scramble for tickets at fabulous prices whenever he appeared in Berlin and other cities in Germany, at Ostend, etc., stories that have been repeatedly told, and yet the opera-loving public delight to read them and they help in filling the coffers of the Metropolitan Opera House on "Caruso" nights.

The same method is pursued by the press agent regarding artists in other lines, for example, Eva Tanguay, now one of the highest-priced woman performers on the vaudeville stage. Many stories have been written of her eccentricities, of her physical prowess, of her belligerent disposition, of her love

affairs, and few of them accurate. Once at Bostock's animal exhibition in Dreamland, Coney Island, so the press agent related, she posed before the camera with a cub lion in her arms. Upon her arrival the trainer proposed that she pose also in a den of ferocious tigers. Impulsively she agreed. Five minutes later when she looked into the cage of roaring beasts, she regretted her promise, but she did not flinch. Into the den she sprang, and there she stood motionless, while a less brave photographer from a place of safety "took" her again and again. This exhibition was not altogether bravery on Miss Tanguay's part, for she was frightened almost to collapse; it was the will power and determination that have brought her to her present eminence in her chosen and "I don't care" calling.

More than any of her colleagues Miss Tanguay believes in the efficacy of advertising. Her advertisements frequently are quite as puzzling as her other products. At least they are novel enough to arouse comment and to induce her readers to look for them, which is, after all, the acid test of advertising.

During one of my recent visits to Paris I investigated the theater status there quite thoroughly, and as the conditions are somewhat different from those in America I thought that it might interest my readers.

As is well known, many Paris theaters are subsidized by the Government, which exercises a certain supervision over them. They either receive a certain sum of money annually from the French treasury or their taxes are in part or as a whole re-

mitted. The theaters receiving aid from the Government are required to conform to certain laws as regards and governs safety, sanitary and other conditions, and they are not permitted to ask exorbitant prices for seats, or raise the prices, except with the permission of the Government, and then only when the expense of the production is so great as to warrant a rise in the prices of seats. Yet even then there is no extortionate rate demanded, as is so often the case in London and New York, when a play is to be produced or a grand opera to be sung with an all-star cast.

The prices of admission to the average Paris theater range from ten cents (50 centimes) in the gallery to four dollars for a box seating six persons. A balcony seat is from forty to sixty cents, the parterre seats bring from sixty cents to a dollar. These prices are for such theaters as the Gymnase, the Antoine and several others. The higher priced playhouses are the Varietiès, the Vaudeville, the Sarah Bernhardt, the Odéon, the Français and a few others. Their prices ranging from twenty cents in the gallery to three dollars in the orchestra, and boxes from five to eight dollars.

The Paris theaters have the usual matinees, but they are not so well attended as the matinees on this side of the water, although the prices are slightly reduced. Most of the Paris playhouses give performances seven evenings a week the year round, except the Grand Opéra, whose doors are closed during certain parts of the year, and whose stage is in darkness three nights out of every week, there being no performance Tuesday,

Thursday and Sunday, except on special occasions. The Théatre Français is the favorite with the Parisian public and it is there that the best in the distinctively French play may be seen. This theater receives annually from the Government, enough to cover all taxes, approximately $25,000, and the remitting of all dues to the city of Paris for the care of streets upon which it is located; the Government caring for the insuring of buildings and properties. The Odéon receives a like sum of money, and several other playhouses are sufficiently subsidized by the Government to cover much of the actual expenses of caring for the buildings. On the other hand, the theaters, the Grand Opera and the Opera Comique in Paris are obliged to pay a large percentage of their receipts, half of which is devoted toward a fund for the poor of Paris and the other for royalties to authors and composers.

All Paris theaters are obliged to support two firemen of the regular municipal fire department, who stand guard at the stage door during all performances, their hand grenades and other first call appliances at hand. Paris has, too, a theater fire department, an engine, hook and ladder and hose cart, in several of her engine houses, that are used for no other purpose than first alarm at a theater. This outfit has appliances especially adapted to the extinguishing of fires in theater buildings, very long steel ladders, small hose reels and extension grappling hooks, to be used in small passageways behind the stage and among the scenes, where most fires in theaters originate. All Paris playhouses are required to have fire curtains

or drops and the buildings are usually constructed of stone and the interior work, balconies and galleries of steel, the danger of fire is remote, and the thing most to be dreaded is panic, the aisles, passage-ways, exits and stairways being narrow and hence dangerous in the event of fire.

The method of theater vendors in Paris is also different from ours. Quite a number of Paris playhouses have their ticket vendors at the principal street corners and even in front of or adjacent to the box office. These men receive a commission and the commission varies with the number of tickets disposed of. An interesting character in Paris is the ticket broker who sells his wares upon the street curb. He will offer you a ticket at six o'clock at a less price than you would have to pay for it at the box office; at seven o'clock at still less, at seven thirty o'clock he will make it to you at possibly a third off; at eight o'clock there is another drop in the price; at the rise of the curtain he has vanished, whether he has disposed of his tickets or not. It seems that he buys a certain number of tickets at reduced prices, allowing him to make a good profit if he sells them early in the evening; he offers them at a slightly lower figure from the box office rate, then failing, as the hour for curtain approaches, in disposing of the requisite number, he is obliged to turn in the unsold tickets at half price. Yet in the long run the broker comes out ahead.

The theaters in the French capital are quite well policed, the entrances and aisles are kept clear, the women ushers well in-

structed in their duties, polite and courteous, yet overbearing in their demands for tips. The theater programs are neat and artistic and not quite so voluminous as those in American theaters and for which a small charge is exacted. (To my mind both the tips and the charges should be eliminated.) The Paris theaters are in general well managed, but they lack the comfort, cleanliness, and the otherwise spacious seating arrangements of the average American houses.

It is an astonishing fact that in England, Germany, France and Italy the old actors and actresses retain their popularity and are revered by the public until they are hardly able to trod the boards and in this country, with rare exception, as soon as an actor or actress reaches a certain age he or she is relegated to private life. In this age of progressiveness, the public often is wrongly accused of forgetting and neglecting its old favorites and of paying court to younger people. The old actor and actress forget, however, that unless they happen to be extraordinary artists, they cannot create the illusion of youth. They are not all gifted with the genius of a Sarah Bernhardt or a Coquelin.

In dramatic and musical productions the manager always seeks for novelty. It is the new meritorious play or operetta which draws and so in large measure it is the new personality. Only where the lack of youth and charm is supplemented by great artistic worth is the actor or actress able to overcome this desire for something new.

A story was once told of a certain actress, at one time well

known and decidedly popular, who had been for several seasons without employment, or when employed had been practically unnoticed by both the press and the public; and as she was no longer young, she found herself engaged finally for the character rôle of the mother in a certain production. Years before, she would have been eagerly accepted as the heroine—the daughter—as the characters fell in the cast in question.

Now a younger, fresher, more immediately successful leading woman was engaged for that rôle, but the night of the first performance, the older actress in the rôle of the mother carried off all the honors. She gave a wonderfully sympathetic, mellow, finished portrayal, at least so the critics said next day, and judging from the applause and curtain calls, there was no doubt that she had made the hit of the play.

When, however, some friends went into her dressing room after the last curtain fall, instead of the happy woman they expected to find, they saw her lying on a couch sobbing as if her heart would break. "Why, you've made the biggest hit of the season," some one said. "You'll be the talk of New York to-morrow." But she only went on sobbing and nothing could console her.

"Yes," she said finally, "the hit of the piece as an old woman, only the beginning of the end for me and my work."

Now that woman would have been in a position to retire comfortably years before. How much happier she might have been with her old memories to warm her in her old age, instead of remaining in a position where even success meant merely the

raking over of dead ashes! And the same might be said of innumerable prima donnas of the past who persist in continuous farewell performances.

The adulation in both the dramatic and musical profession is so direct, so personal, so immediate that it gets to be second nature with most artists to expect it. After all, the artist cannot appeal to posterity, cannot wait till next year, next month, next week to learn that he has succeeded. He cannot sit back complacently in the face of failure and hope that a future verdict will reverse the present judgment. With the artist it must be now or never, and the older an actor is, the more impatient he will be to hear the verdict of success registered in applause.

For one thing, the opportunities then are fewer. As a result, when the time comes that the younger favorite takes the applause, it hits hard, wounds deeply. And it must be an exceptionally well-balanced mind that can be philosophical about it.

Many years ago when the entrancing "lullaby" and the catchy "Dickey Bird" song from "Erminie" were sung, hummed and whistled the country over a young man of eighteen, after studying for a short period in his little home town, was prevailed upon to play the tenor rôle *Eugene* in "Erminie" at an amateur performance of that operetta by local talent. He wore tights that evening, his legs were neither bowed nor knocked at the knees, but fortunately he had other physical qualifications, the most conspicuous being a barrel-like chest—

useful to the singer—and plenty of shoulder. He was barely under man's coveted six feet, and he had a man's countenance and a man's sweep of jaw. For some time he lived in his "Erminie" triumph. He practiced vocal exercises about the house, built a few air castles and waited for a knock on the front door that he felt must come to summon him to singing fame and fortune. A knock did come, though different from the one expected. It was a peremptory command to sally forth and hustle to keep the family going. He accepted a position as salesman on the road. Whenever he made a stop he always hunted up a singing teacher for a lesson or two. Almost every small town has some sort of a vocal instructor who gives lessons, at from fifty cents to a dollar.

Promiscuous tutoring brought confusion to such technical methods as he employed, for singing instructors, though aiming at one perfect result, have a marvelous difference of opinion as to how it may be attained. He would sing his high tones in a certain fashion for a little while, change teachers and be informed that everything he did was bad. Then he began all over again.

In his third year of travel, he chanced to hear a first-class opera company in a performance of "Il Trovatore." The impression left upon him fired his cherished ambition anew, and it blazed to hitherto untouched heights as he read, in the reviews printed the next day of the big salaries paid some of the principals. Near the close of summer he resigned his position as salesman.

Most people hold an erroneous opinion that an exceptional voice alone is required to win distinction and commensurate financial rewards. "He has a great voice" asserts the average American. "Why doesn't he go into grand opera? Caruso and Titta Ruffo each make their two thousand dollars a night."

They do, and they earn it, but with the help of other factors besides their glorious voices.

The average singer counted as successful and the celebrated prima donna alike, call business sagacity to their aid, for without it they never go the distance possible otherwise.

Right here, I recall, that when Adelina Patti, then in the zenith of her powers, attempted to give some concerts in the early eighties in Steinway Hall, New York, under the management of her secretary, who was not conversant with the American method of management or publicity, and who simply counted upon her tremendous reputation, the attendance was pitiable, so much so, that Henry E. Abbey was speedily called into requisition and after a lapse of three weeks during which period proper advertising and direction was resorted to, the diva again appeared at Steinway Hall to literally "sold out" houses!

If the truth were known about some singers who win high financial recognition, it would appear that their musical worth was considerably below par. With such competition to meet, the meritorious artist must be up and doing early in the morning, most particularly in a business way.

But to return to the "Erminie" tenor. After retiring from his position as salesman, he decided to take up singing as a life work. New York, as now, offered the broadest opportunities to the student. Straightway the metropolis became the object of fascination and he prepared carefully for the journey. He had three hundred dollars saved, which he judged sufficient for the first plunge into real musical waters. He first attended one of the many conservatories, but left it, after a certain period chastened, though not discouraged; sought a church choir position and procured it; and shortly thereafter by advice of some student friends he found the teacher he was looking for, who combined that rare quality in any profession or business—able to unite theory and practice—and in whose private studio, he felt he would meet singers further advanced than those at the conservatory, and also gather useful information by rubbing shoulders with professionals who showed a preference for "coaching" with independent rather than conservatory instructors.

His new voice master—for he was a master—followed the practice of many teachers regarding reduced rates. There were two other young singers besides himself, who paid two dollars and a half for a lesson supposed to bring twice that amount. This concession was never made to singers unless they had very good voices. The voice master was a fair minded man who believed in the "square deal" policy and at his suggestion the three youngsters pocketed their pride and hunted up restaurants that were willing to engage soloists for

occasional evenings at small fees. The benefits to the "trio" were many because they were able to apply in public the principles taught them in the studio, and to acquire composure while under scrutiny of many eyes.

Singing in a studio, with nothing at stake, and in the presence of an assemblage, are quite different affairs.

Even a singer who feels at home in a solo sung in a choir-loft, may find his knees sagging, once he steps upon the concert platform. Many careers never materialize for singers solely because they "go to pieces" in public; and though some people do not have it in them ever to conquer stage fright, most of them by frequently appearing before large and small audiences, manage to acquire the necessary self-control.

Considering the apparent wealth of partially developed singing material contained in New York and other cities in America it seems odd that comparatively little was afterward heard from. Hardly a day passed that did not bring some splendid soprano, contralto, tenor, baritone or basso to the attention of the musical colony, thus adding to the large list expected to contribute a goodly portion of artists to those who had "arrived."

There were plenty of reasons, however, for the failure of most of these promising young singers to fulfill expectations, though one after another heard such remarks as: "She has a beautiful voice and sings with so much dash that, with her delightful personality, nothing should be impossible!" Again, "Just wait until that young man is heard publicly once or

twice; he has a baritone with Amatós quality, and a physique as well!"

Remarks like these, however, seldom mean much, for they are purely superficial. And it is due to just such indiscriminate praise that thousands of young men and women are now battling for moderate and big musical opportunities which can never be won because of the singer's shortcomings, shortcomings that are overlooked in an appraisal that does not weigh every essential a successful vocalist must have.

The aforementioned "trio" on off restaurant engagement nights, made it a point to attend the Metropolitan Opera House, where perched in the uppermost gallery they heard such artists as Jean and Edouard de Reszke, Melba, Eames, Nordica, Scalchi and Plançon.

One afternoon the voice master received a mesage from one of the leading musical agencies seeking a tenor who could sing that night at a private musicale; for agencies are sometimes compelled to ask assistance of teachers when their "listed" artists are otherwise engaged. The "Erminie" tenor was given the appearance and the agency manager, who was in the fashionable audience present, asked him to call at his office the next day.

Though it turned out to be one of those fortunate "starts" there were other young singers given similar opportunities who did not prove so lucky; for luck does seem sometimes to be an element in singing success. In this instance the head of the musical bureau happened to be a guest of the hostess giving

the function, and he also happened to have need for another young tenor. Directly he had other local musicale appearances, then was sent to neighboring cities to sing in concerts of modest pretensions; and at length an oratorio engagement came.

The adage "nothing succeeds like success" was applicable in his case. It was only tiny for a time but it soon began to grow.

A society woman, belonging to the class known as "tenor worshippers" recommended him for numerous private musicales. Her patronage proved profitable, until he incurred her enmity by declining luncheon, dinner and other invitations so numerous that, had they been accepted, they would have seriously interfered with his work.

At the end of his fourth year in New York he decided that before opera house doors would be open to him, further experience in Europe would be necessary. So he sailed. His equipment when he reached his foreign destination was better than eight out of ten Americans who go to the other side. He spoke Italian almost fluently, French fairly well and had some knowledge of German. Not only was his tone production proper and secure, but he had memorized nine first tenor rôles in standard grand operas and had been coached in the dramatic action of all. A further security was furnished by a substantial balance he had in his New York bank.

In the next six months he learned something about singers studying in Milan, Florence and Rome, singers from all

countries. Americans, the strongest numerically, were floundering about in ignorance of every sort. Only a small percentage of them knew the Italian language, an opera repertoire and had a proper method of tone production and through poor advice and lack of intelligent procedure fell into the hands of ordinary or incompetent teachers. Americans who were lucky enough to select or have selected for them efficient singing teachers got on—some splendidly, and all knew that when they were ready for débuts, money could procure them.

During those six months he studied assiduously with one of Italy's most distinguished and capable maëstros whose influence was far-reaching, and in another month found him preparing calmly for his operatic début as *Rodolfo* in Puccini's "La Bohême."

The favorable reception accorded him by an Italian audience in a small theater in one of the unimportant towns occasioned no surprise. He was well equipped for his career, at that point of it surely; and though he was not satisfied with his efforts, it seemed that the people present, who knew their opera, were. His action was stiff, but he experienced a nervous exhilaration but no sense of consuming fear.

He had nearly twenty appearances with that mediocre company, then came a rest due to the ending of the season. His salary was ridiculously small, the theater was dingy and most of the principals of second-rate ability, but he didn't mind; he was acquiring experience. One rôle he appeared in twelve times with a few chances at three others. Thus he gathered

confidence, vocal and dramatic freedom, and learned tricks of the trade that come only under professional conditions.

One night as the engagement was approaching a conclusion the manager of an opera house in a good sized Italian city visited his dressing room. He had heard of him and after sitting through a performance, expressed his willingness to place him in his company for the ensuing season. He accepted the offer carrying a small monthly salary.

A similar experience came to him ten months afterward during an operatic presentation in a more pretentious opera house, but this time the engagement laid before him was for the United States and by an American impresario. The tour was to begin in November and last until the middle of the following March, and he was to be the first tenor, have forty appearances guaranteed, with an assurance of being heard in ten rôles, and certain publicity featuring; the salary was a fair one. He accepted the terms, signed the contract and fulfilled his part of it in the winter that followed. And it all goes to illustrate that in many instances patience, push and energy win out.

THE AMERICAN PALACE OF ART

Chapter XIV

THE AMERICAN PALACE OF ART

Proposed Plan for a Palace of Art for Washington, D. C., to Comprise a Conservatory of Music and School of Dramatic Art—The Scope and Details of This Suggested National Institution.

AS far back as 1905, in Paris, I proposed the organization of a society for the management of European débuts for worthy American students gratis. My proposal in a letter to the Paris *Herald*, was cabled over to the New York *Herald*, and read as follows:

Herald Bureau,
No. 49 Avenue de l'Opera,
Paris, Oct. 17th, 1905.

To the Editor of the *Herald*:—

After many years of discussion, without action, there has at last been developed a plan for advancing American musical talent that is promised the warm support and active co-operation of music lovers, concert and opera goers in the principal cities of Europe and the United States.

This is not a project to educate American students, but it begins where education leaves off and at a point where so many talented musicians are compelled to drop back and sink out of sight with the goal in reach; for it is well known that the success of a musician depends upon the début at some European center, and this début costs money.

It is ofttimes the barrier between failure and a successful career. Without the éclat of such début, to say nothing of the recognition it brings, no manager of repute will undertake the direction of an artist.

It is then at this point that the great number of American students in Europe and the United States, the majority well equipped for public careers, fail. They lack the financial means to take the next essential step.

With this idea is formed the Agence Musicale Internationale, a semi-philanthropy.

From funds subscribed a number of concerts are to be given annually in Paris, London, Berlin, Vienna and Milan, where those students judged worthy and sufficiently talented will be given, without any charge whatsoever, an opportunity to make their début under the most favorable auspices.

It is for this laudable project that I ask the New York *Herald* to receive subscriptions, recognizing the interest that it has steadfastly evinced in the elevation of American art and artists.

My long experience in musical enterprises in the United States and Europe, convince me that with the *Herald's* aid, its success is assured, and I shall be pleased to take charge of the preliminary arrangements and management of the concerts.

Cordially yours,

RUDOLPH ARONSON.

M. Jean de Reszke, among many other prominent artists in Paris heartily endorsed my plans, as signified by him in the following letter:

Paris, November 20th, 1905.

Dear Mr. Aronson:—

Your suggestion to create a fund for the purpose of giving one or two concerts with orchestra and famous artists, annually, in the principal music centers of Europe for the purpose of "bringing

out" worthy American students free of any cost to them whatsoever, is a capital one, and should have the hearty co-operation of the thousands of American music lovers at home and abroad.

Very truly yours,

JEAN DE RESZKE.

This matter lagged along for years, and from it was evolved the idea of constructing in Washington, D. C., the American Palace of Art which now (1912) has my most serious consideration.

The American Palace of Art will aim to combine a National Conservatory of Music for all branches of study, vocal and instrumental, under the tutorship of the best professors procurable in America and Europe, free of charge, and thus avoid the difficulties, the expense, the danger, which beset our would-be students abroad, far away from their relatives and friends, and on the completion of their studies at this Conservatory, opportunities would be offered them to "go on" at the opera-houses in New York, Chicago, Boston and Philadelphia and eventually in Paris, London, Berlin, Vienna and Milan. There is also planned a School of Dramatic Art and Theater for operatic and dramatic performances, its large stage and tier of boxes to permit the giving of a short season of grand opera from the Metropolitan Opera House, New York. There, too, meritorious works of American composers, with adequate casts of American artists and American chorus would be first presented, and also many first performances of the better class of plays, musical comedies, operettas, etc.

(before presentations in the larger cities of the United States), during the fall and winter, before discriminating and highly cultivated audiences, such as Washington then affords. The large foyer of the theater would be used for exposition of paintings by talented American artists. A concert hall is planned with a stage sufficiently large to accommodate the Boston Symphony Orchestra in its entirety and other famous organizations, and where orchestral and band concerts, vocal and instrumental recitals can take place. Both theater and concert hall are to have an adequate number of seats at popular prices in balconies and galleries, a long-felt want in Washington.

These buildings are to be surmounted by a roof garden sufficient in area to accommodate 5,000 persons. Here, in addition to the regular concerts, great meetings, and musical festivals could be given.

Washington, as the capital of the United States, and as one of the most beautiful of cities, is the ideal and only place for this project, which is national in scope, and it is expected that the returns from the theater, opera, concert hall and roof garden will be more than sufficient to make the National Conservatory of Music and School of Dramatic Art self-supporting.

I have procured an option, for this vast enterprise, on a piece of property in the most central residence locality of Washington, one-third again larger than Madison Square Garden in New York.

Any number of distinguished persons have endorsed this project most heartily and they include Monsignor Thomas J. Shahan, rector of the Catholic University of America at Washington, the famous bandmaster and composer, Mr. John Philip Sousa, and Mr. Heinrich Hammer, director of the Washington Symphony Society.

On Sunday, October 8th, 1911, the Washington *Evening Star* published the following editorial:

THE NATIONAL ART CENTER

Mr. Rudolph Aronson's appreciation of Washington as the ideal American artistic center may not immediately lead to the creation here of an institution or a structure or any other tangible token, but it must nevertheless advance the day of the capital's recognition as the truly national intellectual focus. For many years conditions have been tending toward the development of the District in this respect. The Government's own establishments have given to Washington a scientific equipment second to none in the world. Educators have recognized its exceptional advantages as a field of work. A marked influx of people of wealth and leisure and taste has been in progress for two decades, until Washington is now for fully half of each year a place of residence of many of the country's leaders in all lines of thought. The local population grows rapidly and lacks many of the elements that in other cities tend to affect unfortunately the quiet and comfort and artistic atmosphere. There is no such inordinate rush as to prevent a rational enjoyment of wholesome pleasures, and the average of culture among the population is exceptionally high.

In these circumstances it is not remarkable that from various sources should come at different times suggestions of institutional developments here utilizing the national spirit and the high grade of intellectual life which finds in Washington an ideal field. Artists, singers, musicians, writers, scientists, all who are active in

the realm of mind are here, eminent members of their professions and specialties. There is a growing local encouragement of their efforts. Here is a public that could undoubtedly support any first-class artistic institution properly founded and maintained. Mr. Aronson's specific idea is of building a great building modeled on Grecian lines where could be given the most attractive and significant musical performances this country enjoys. His ideal is inspiring, and it is to be hoped that it is to be realized. Such an institution as he conceived would add immeasurably to the capital's equipment and virtually establish it beyond cavil as the American center of art.

INDEX OF NAMES

INDEX OF NAMES

(Note.—For reference to illustrations see list in the front of the book.)

Abbey & Grau, 176.
Abbey, Henry E., 81, 82, 83, 253.
Abbey, Maurice, 109.
Abell, Arthur M., 211.
Abbot, Bessie, 225.
Abbott Opera Co., Emma, 98.
Academy of Music, N. Y., 4, 149, 150, 151.
Actors' Fund of America, 195.
Adams, Fanny, 107.
Adams, Hamilton, 107.
"Adonis," 158.
Aeolian Company, 126.
Aiken, E. H., 105.
Aimée, Marie, 220.
Ainsworth, Edith, 108.
Albani, Emma, 7, 210.
Alcazar in Paris, 30.
Aldrich, Mariska, 225.
Allan, Maud, 211, 212.
Allen, Jeannette, 226.
Allen, Rudolph, 126.
Allyn, Helen, 226.
Alten, Bella, 234.
Alvary, Max, 171.
Ambassadeurs in Paris, 30, 31, 57.
Amberg Opera Company, 221.
American Palace of Art, 264, 265 266, 267.
American Register of Paris, 11.
"Amorita," 66, 86, 106, 110.
Andrews, Carrie, 106.
Angéle, Mlle., 220.
Au Ménestrel in Paris, 41.
"Apajune," 105, 110.
Apel, Lillian, 122.
Appleby, George, 105.
Applegate, Bella, 226.
Appleton, Daniel S., 32.
Appleton, William H., 27.
"Apollo," 69, 109, 111.
Arcadian Club, New York, 8.
Archer, Belle, 105.
Archer, Herbert, 105.
Arliss, George, 183.
Armoux, Wm. H., 160.
Arnold, Sir Edwin, 48, 133.
Aronson, Albert, 29.
Aronson, Edward, 6, 29.
Aronson, Joseph, 4.
Aronson, Norman, 147.
Astor Place Opera House, 31.
Astor, Mrs., 163.
Astor, Mrs. John Jacob, 163.
Astor, Waldorf, 167.
Auchincloss, E. S., 34.
Auditorium, Chicago, 178.
Audran, Edmond, 109, 201, 202, 220.
Aujac, M., 210.
Austro-German Operettas, 223, 230, 233, 235.

"Babette," 227.
Baker, F., 34.
Baker, George F., 33, 53.
Baldwin, C. C., 33.
Ballou, George W., 33.
Banner, Michael, 84, 159.
Baring, Francis, D. E., 237.
Barker, Richard, 71, 72, 93, 99, 111.
Barlow, Billie, 104, 106.
Barnabee, Henry Clay, 126, 234.
Barnett, Alice, 105, 106.
Barney, Charles T., 33.
Barnum's Circus, 26.
Baron Bezecny, 122.
Baron Von Hegenmüller, 163.
Barrison, Mabel, 236.
Barry, Florence, 107.
Barrymore, Georgie Drew, 195.
Bartlett, Homer N., 128.
Bartlett's Washington Hotel, 147.
Bassett, Charles, 87, 109, 110, 126.
Bates, L. M., 34.
Bauer, A. B. 126.
Beaudet, Louise, 109.
Beaudet, Rose, 68, 104, 106.
Beckett, Harry, 219.
Beckwith, Carroll, 113.

Beckwith, N. M., 34.
Beebe, George L., 126.
Beebe, Mary, 105.
Beecher, Rosalba, 105.
Beeth, Lola, 121.
Beggar Student, 61, 86, 104, 110.
Belasco, David, 224.
Bell, Digby, 52, 104, 105.
Bell, Florence, 105, 106, 108, 160.
Bell, Isaac, 32.
Bellini, 7, 184.
Bellini, Laura, 87, 109.
Belmont, Frances, 236, 237, 238.
Bemister, Florence, 105.
Bensande, David de, 96.
Bergmann, Carl, 4, 5.
Bernhardt, Sarah, 156, 157, 193, 246.
Bernheimer, L. S., 126.
Bernstein, Sigmund, 126.
Berry, Agnes, 225.
Betz, Franz, 12.
Beveridge, Albert J., 187.
Bibby, Henry W., 33.
Bibeyran, M. de, 94.
Biedermann, Frau, 120.
Bijou Theater, 49, 80, 160, 161.
Billie Taylor, 64, 66, 105, 110.
Bishop, Heber R., 34.
Bismarck, Count von, 183.
Bizet, Georges, 21.
Bizet's Carmen, 21.
Black Crook, 227, 230.
Blacque, V. A., 33.
Blaisdell, Wm., 165.
Blakely, David, 126.
Blass, Robert, 226.
Blenner, Carl, 113.
Bliss, Cornelius N., 32.
Blumenberg, Louis, 52, 83.
Boelen, Carrie, 109.
Bomeisler, C. M., 126.
Bonawitz, J. H., 5.
Bonci, Signor, 191.
Boucicault, Dion, 220.
Bonfanti, Madame, 227.
Booth (The Elder), 149.
Bösendorfer, Herr, 122.
Bostonians, The, 234.
Boston Museum, 238.
Boston Peace Jubilee, 4, 182.
Boston Symphony Orchestra, 266.
Bouhy, Jacques, 18.
Bracy, Sidney, 234.
Braham, John, 111.
Brahms, Johannes, 121, 122, 162.
Brand, John E., 107, 108.
Brazilian, The, 69, 108, 111, 177.
Breese, Miss Aloise, 128.
Breese, James L., 53.
Brenner, Dr. Ludwig von, 9.
Brigands, The, 69, 93, 107, 111.
Brighton Beach, 181.
Brignoli, 7.
Brill, Herr, 122.
Bristow, B. H., 34.
Broadway Theater, 30, 165, 222.
Broderick, Geo., 107.
Bronze Figure Group, 113.
Brown, G. J., 34.
Brown, H. C., 33.
Brown, J. G., 113, 114.
Brown, Jos. H., 34.
Brown, M. B., 33.
Buisseret, Count de, 186, 187.
Bülow, Hans von, 95.
Burdett, Jno. L., 129.
Burnham, N. S., 107, 108.
Burnham, Gordon, 149.
Burton, Carrie, 104.
Butler, Charles Henry, 126.

Cady, Harriet, 122.
Cahier, Mme. Charles, 226.
Calef, A. H., 34.
Calvin, D. C., 27.
Cambridge, Duke of, 179.
Cameron, Edw., 105.
Cameron, Violet, 95, 96.
Campanini, Italo, 7, 152.
Campbell, Charles, 52, 104, 107, 108, 109.
Capoul, Victor, 7, 18, 52, 220.
Cardinali, Signor, 151.
Carl, Rosa, 149.
Carl, Wm. C., 128.
Carleton, Wm. T., 104, 106.
Carmencita, 169.
Carnegie Hall, New York, 168, 175, 188.
Carnochan, Dr., 148.
Carreño, Teresa, 52, 161.
Carroll, Richard F., 108, 126, 195.
Carson, Emma, 104.
Carte, R. D'Oyley, 47, 48, 99.
Caruso, Enrico, 244, 253.
Cary, Anna Louise, 7.
Case, Anna, 226.

Casino, New York, 29, 34, 35, 37, 38, 39, 93, 151, 176, 177, 178, 192, 203, 221.
Casino Comic Opera Co., 92.
Casino Roof Garden, 30, 57, 180.
Castle Garden (N. Y.), 29.
Castle, William, 106.
Catenhusen, Ernst, 50, 111, 126.
Catholic University of America, 267.
Cavalleria Rusticana, 69, 86, 87, 109, 111.
Cavan, Marie, 225.
Celli, Frank, 106.
Celli, A. Murio, 126.
Central Park Garden, 8, 127.
Chambers, Paris, 41.
Champney, J. Wells, 113.
Chandler, D'Alma, 225.
Charlick, G. B., 34.
Chase, William M., 113, 114.
Chassaigne, F., 69, 71, 94, 104, 107, 177, 178, 222.
Cheatham, Kitty, 106.
Cheeseman, James, 148.
Chickering & Sons, 155.
Child of Fortune, 69, 110, 111.
"Chocolate Soldier," 223.
Choudens, Pére et Fils, 203.
Church, F. S., 113.
Church Company, John, 126.
Cisneros, Eleanor de, 225.
Clare, Ethel, 105.
Clark, George C., 33.
Claustine, Ivan, 212.
Clews, Henry, 53.
Closson, J. T., 33.
Coghlan, Rose, 195.
Cohan & Harris, 207.
Cohen, Meyer, 152, 153.
Cole, William A., 27.
Collins, Laura F., 126.
Columbia College Dramatic Club, 169.
Columbia Theater, N. Y., 221.
Coudray, Clara, 107, 110.
Connor, Washington E., 33.
Conried, Heinrich, 66, 87, 94, 111, 214.
Conried Opera Company, 221.
Conried, Richard, 66.
Constable, James M., 32.
Conterno, Luciano, 126.
Cooper, Edward, 27, 34.
Corbin, Austin, 34, 180, 181.
Cort, John, 188, 207.
Cirque d'Hiver (Paris), 8, 17.
Cortelyou, George B., 189.
Cotterill, Geo. W., 27.
Cottrelly, Mathilde, 50, 104, 105, 126.
"Count of Luxembourg," 223, 234.
Covent Garden, London, 191.
Cowles, Eugene, 234.
Craft, Marcella, 226.
Crane, Albert, 126.
Creelman, James, 86.
Cripps, E., 104.
Cromwell, Fredk., 128.
Cruikshank, Wm., 33.
Count Kinsky, 122.
Curtis, Geo. Wm., 130.
Curtis, Dr. H. Holbrook, 129.
Cushman, Mrs., 149.
Cutting, A., 53.
Cutting, Robt. L. Jr., 33.
Czibulka, Alfons, 66, 106, 221.

Daboll, Wm. S., 68, 71, 106.
Dachauer, Louis, 10.
D'Albert, Eugene, 162, 176.
Daly, Lizzie D., 110.
Damon, G. F., 34.
Damrosch, Dr. Leopold, 10.
Damrosch, Walter, 95, 126, 128, 168.
D'Angelis, Jeff., 109, 110, 126.
Daniels, Frank, 236.
Darclée, Madame, 184.
D'Arville, Camille, 108, 178.
Davenport, Eva, 106, 108, 109.
Davenport, Harry, 160.
Davies, W. G., 33.
Davis, D. A., 34.
Davis, Jessie Bartlett, 234.
Davis, Kate, 160.
Dayton, A. H., 34.
Dean, Frederick, 128.
Decourcey, Florence, 226.
De Forest, Mrs. Geo. B., 163.
De Forest, W. H., 33.
De Koven, Reginald, 126, 222.
De Koven & Smith, 115, 234.
Delaro, Elma, 107.
De Marchi, Signor, 184.
Dennin, Georgie, 106, 108.
De Novellis, A., 111, 126.
Depew, Chauncey M., 32.
Del Puente, Signor, 7.
De Rivera, H. C., 34.
Derivis, Mme., 52.
De Ruyther, Julia, 52, 104.

Diaz, Rafaelo, 226.
Dickson, Georgie, 106.
Dillaway, George W., 28.
Dillingham, Chas., 207.
Dippel, Andreas, 188.
Disraeli, Benjamin, 183.
Ditrichstein, Leo, 126.
Ditson, Charles H., 126, 128.
Dixey, Henry E., 158.
Doenhoff, Mme. von, 87, 109.
"Dollar Princess," 223.
Donaldson, Drew, 108, 109.
Donaldson, Jennie, 108.
Donizetti, 7, 184.
Dowd, Wm., 34.
Downing, A. C. Jr., 34.
Doxrud, Captain, 186.
Draper, John H., 33.
Draper, Mrs. Henry, 128.
Drew, Chas. H., 108, 165.
Drexel, Jos. W., 34, 53.
Drum, Major, 69, 108, 111.
Dubois, Theodore, 159.
Duchess of Marlborough, 185.
Duff, James C., 126.
Duff Opera Company, J. C., 221.
Duff, W. H., 34.
Duke of Cambridge, 180.
Duke of Edinburgh, 179.
Duke de Tarnames, 158.
Duke of Teck, 180.
Dungan, Charles, 105.
Duncan, Isadora, 211.
Dunkl, Norbert, 165, 166, 167, 190.
Durand, Emile, 8, 17, 25.
Durkee, H., 34.
Duvernoy, M., 20.
Dyer, Mrs. Elisha, Jr., 163.
Dyett, Arthur, 34.

Eames, Emma, 154, 195, 225, 256.
Earl of Latham, 180.
Edouin, Willie, 67, 236.
Edwardes, George, 223.
Edwards, Lewis, 34.
Ehret, Frank, 33.
Ehret, George, 126.
Eilers, Albert, 12.
Elliot, G. Emil, 126.
Elliott, Maxine, 208.
El Menebbi, 137, 139, 140, 142, 143.
Emperor of Germany, 11, 12.
"Enchantress, The," 233.
Engalli, Madame, 18.
Englænder, Ludwig, 126, 222.
Epstein, M. I., 126.
Erdelyi Naczi's Hungarian Band, 169, 180.
"Erminie," 66, 67, 68, 69, 70, 71, 91, 92, 93, 95, 101, 102, 106, 110, 169, 194, 235, 251, 256.
Espinosa, M., 113.
Ethel, Kate, 105.

Fahnestock, H. C., 33.
"Falka," 104, 110, 177, 178.
Fall, Dr. Leo, 223.
Fano, Franco, 184.
Farnham, Paulding, 124.
Farrar, Geraldine, 225.
Farrington, Nina, 160.
Fay, Maud, 226.
Fearing, Chas. F., 33.
Feinniger, Karl, 129.
Felix, Herr, 120.
Fencing Master, 115.
Ferrers, Rene, 107.
Fessenden, W. H., 105.
Field, Cyrus W., 32.
Figman, Max, 109, 126.
Fish, Mrs. Stuyvesant, 163.
Fisher, Bernice, 226.
Fiske, Josiah, M., 27.
Fitch, Dr., 148.
Fitch, Letitia, 106.
Fitzgerald, W. H., 106.
"Fledermaus, Die," 105, 110, 223.
"Florodora," 222, 235, 236, 244.
Fogg, Wm. H., 32.
Folsom, Agnes, 68, 105, 106.
Foote, Arthur, 128.
Foote, C. B., 33.
Formes, Carl, 149.
Fornia, Rita, 225.
Forrest, Edwin, 149.
Fosdick, C. B., 33.
Franko, Nahan, 126.
Frary, Julia, 236.
Frascati's (in Paris), 30.
Freeman, Max, 68, 93, 106, 107, 111, 126.
Fremstad, Olive, 225.
French, F. O., 27.
French, T. Henry, 70, 95.
Frew, John, 189.
Froehlich, L., 126.
Frohman, Charles, 93, 207.
Frothingham, B. T., 128.

Frothingham, George, 234.
Fuchs, Robert, 121, 122.
Fuenkenstein, L., 126.
Fuller, Loie, 79, 80, 81, 109, 210.
Furey, J. A., 104, 105, 106, 107, 108, 160.

Gaites, Jos. M., 207.
Gambrinus (in London), 182.
Gantwoorst, Carl, 234.
Garcia, Madame, 149.
Garden, Mary, 225.
Gardner, Mrs. John L., 128.
Garland, James A., 33.
Garrick, 149.
Garrison, Wm. R., 27.
Gaston, George, 50, 52, 104.
Gates, Lucy, 225.
Gerardi, Herr, 120.
Gericke, Herr, 122.
Gerson, Edmond, 67.
Gerster, Etelka, 7.
Gerrish, Sylvia, 106, 107, 108, 109.
Geyer, Steffi, 167.
Gilbert, W. S., 100.
Gilbert & Sullivan, 48, 52, 69, 98, 99, 100, 104, 105, 107, 222, 230, 232.
Gilmore, Edward G., 26.
Gilmore, Patrick S., 4, 26, 181.
Gilmore's Band, 84.
Gilmore's Garden, 26.
Gilroy, Thomas F., 158.
Giraldoni, Signor, 184.
Giroux, Marion, 105.
Gisicko, Alexis, 106.
Glentworth, Mr., 122.
Globe Theater (Boston), 169.
Glosz, Rosemary, 165.
Gluck, Alma, 225.
Goatcher, Philip, 111.
Goddard, C., 33.
Godfrey, Lieut. Dan., 181, 182.
Godowsky, Leopold, 83, 159, 182, 183.
Goelet, Robert, 53.
Golden, Grace, 87, 108.
Goldmark, Herr, 122.
Goldmark, Leo, 126.
Goldschmidt, Herr, 122.
Gondoliers, The, 99, 100.
Goodrich, Edna, 236.
Goodrich, Eva, 106.
Goodwin, James J., 27.
Goodwin, Nat C., 80, 169, 236.
Gordon, H. S., 126.
Gordon, Louise, 105.
Görlitz, Hugo, 166, 167.
Gortschakoff, 183.
Gould, George J., 34.
Gould, Mrs. George J., 163.
Gounod, Charles, 7, 20, 38, 39, 153.
Graham, Robt. E., 236.
Graninger, C. A., 126.
"Grand Duchess," 69, 93, 95, 108, 111, 219.
Grand Duke Alexis, 7.
Grant, Jesse R., 33.
Grant, General U. S., 97.
Grant, U. S., Jr., 33.
Grau, Maurice, 47, 48, 49, 51, 220.
Grau, Samuel, 49.
Gray, Bryce, 34.
Green, Rachel Frease, 225.
Greene, Daisy, 236.
Greensfelder, Jos. S., 50, 104.
Gregory, Charles, 33.
Grenadier Guards Band, 181.
Grisi, Madame, 149.
Griswold, Chester, 33.
Griswold, J. N. A., 28.
Griswold, Putnam, 226.
Gross, Theodore C., 126.
Grossmith, George, 99.
Grosvenor, May, 108.
Grubb, Lillian, 75, 107.
Grühl, Dr., 122.
Grün, Friderike, 12.
Grünfeld, Alfred, 121, 122.
Guernsey, Charlotte, 225.
Guiraud, Mr., 20.
Gung'l, Josef, 31, 32.
Gunther, Wm. H., 27.
Gypsy Baron, 66, 86, 106, 110.
"Gypsy Love," 223.

Haas, M. F. H. de, 113.
Haggin, R. A., 33.
Hall, Annette, 105.
Hall, Fred, 108.
Hall, Josie, 106.
Hall, Pauline, 68, 102, 103, 106, 108, 112, 194, 195, 234.
Hall, Wm. Frank, 126.
Hallam, Henry, 106, 107, 108, 195.
Hallgarten, Adolph, 27.
Hallgarten, Julius, 27.
Halm, George R., 113.
Halton, Marie, 108, 178.
Hamburg, Mark, 182.

Hamilton, W. N., 33.
Hamilton, Wm., 105.
Hamlin, George, 226.
Hamlin, Harry, 104.
Hammer, Heinrich, 267.
Hammerstein, Oscar, 87, 126, 191, 192.
Hanley, Emma, 106, 110.
Hannah, Jane Osborn, 225.
Hanslick, Eduard, 121, 122.
Harding, Phil. E., 34.
Harland, Ada, 219.
Harms & Co., T. B., 126.
Harold, Orville, 226.
Harriman, J. Low, 33.
Harriman, Wm., 33.
Harris, Henry B., 212.
Harris, William, 160.
Harrison, Hindie, 105.
Hartley, J. S., 113.
Hassler, Simon, 126.
Hauk, Minnie, 7.
Haupt, Marie, 12.
Havemeyer, H. O., 34.
Havemeyer, Henry, 27.
Havemeyer, Theodore, 27, 33.
Haven, George G., 53.
Hawtrey, Charles, 237.
Hayman, Al., 93.
Hellmesberger, Jos., 69, 109.
Hegedüs, Ferensz, 185.
Heugel et Cie, 41.
Herald (New York), 10, 57, 263, 264.
Herald (Paris), 86, 263, 264.
Herbert, J. W., 126.
Herbert, Wm., 106.
Herbert, Victor, 126, 128, 181, 182, 222.
Herrman, A., 126.
Hervé, M., 220.
Hill, J. M., 115.
Hill, Karl, 12.
Hilliard, Harry S., 105, 106.
Hinckley, Allan, 226.
Hinshaw, William, 226.
Hippodrome, N. Y., 227.
Hirschfeld, M., 126.
Hitchcock, Raymond, 165, 222.
Hitchcock, Mrs. Thomas, 163.
Hobart, N., 34.
Hoffmann, Emma, 226.
Hofmann, Josef, 81, 82.
Holt, Sophie, 160.
Home of Comic Opera, 104, 115.
Homer, Louise, 225.
Honoré, N. K., 33.
Hopper, Charles, 160.
Hopper, De Wolf, 105, 126.
Hopper, Edna Wallace, 236.
Horton, H. L., 33.
Hotel Mayran in Paris, 30.
Hotel Victoria in Milan, 187.
Houston, T., 33.
Howard, Kathleen, 225.
Howson, John, 52, 104.
Hoyt, Charles, 232.
Hoyt, Henry E., 71, 85, 111.
Hoyt, Jesse, 32.
Hughes, J. M., 33.
Hummel, Theo. A., 33.
Hunt, H. W., 126.
Hunter, Dr. Thomas, 3.
Hyde, Walter, 234.

Imperial Japanese Troupe, 169.
"Indigo," 69, 109, 111.
Infanta Eulalie, 157, 158.
Ingram, Bessie, 225.
Intermezzo, Orientale, 141.
Irving, Carl, 68, 106.
Irwin, May, 160, 161.
Iselin, Adrian, 53.
Iselin, Adrian Jr., 34.
"Ixion," 219.

Jackson, Ethel, 165, 222.
Jackson, John P., 10.
Jacoby, Josephine, 225.
Jacquin, G., 126.
Jaffray, Robert, Jr., 129.
Jahn, Herr, 122.
Jaide, Louise, 12.
Jakobowski, Edward, 67, 106, 222.
Janis, Elsie, 237.
Jansen, Marie, 68, 72, 73, 84, 94, 106, 107, 112, 192, 193.
Jarbeau, Verona, 106.
Jarrett & Palmer, 227.
Jay, Col. and Mrs. William, 158.
Jesup, Morris K., 27.
Joachim, Joseph, 155, 159.
Johes, Francis S., 113.
John, Theo., 126.
Johnes, Chas. A., 33.
Johns, Eva, 108.
Johnston, Fannie, 236.
Johnston, R. E., 126.
Jomelli, Madame, 225.
Jones, Sidney, 222.
Jonciéres, Victorin, 20.

Jordan, C. N., 33.
Joseffy, Rafael, 126, 128.
Josephi, Herr, 120.
Joslyn, B. F., 107.
Jovar, Secretary, 158.
Joyce, Laura, 52, 104, 105.
Jullien, Paul, 29, 52.
Juch, Emma, 52, 128, 226.

Kaiserhof Hotel in Berlin, 183.
Kane, E. Nicholson, 158.
Karl, Tom, 234.
Kean, Edmund, 149.
Kellogg, Clara Louise, 7.
Kemeys, Edw., 33.
Kerby, Sadie, 106.
Kerker, Gustave, 87, 111, 126, 128, 160, 177, 222.
Kernochan, Fred, 33.
Kimball & Wisedell, 34.
Kirkland, B. B., 33.
Klaw & Erlanger, 93, 207.
Klein, Alfred, 104, 106.
Klein, Bruno Oscar, 128.
Knabe & Co., Wm., 126.
Knickerbocker, H., 33.
Knight, E. B., 107.
Knox, Villa, 109, 110.
Kocian, Jaroslav, 167, 168, 178, 179, 209.
Koegel, Joseph, 12.
Koenig, Marie, 106.
Kohlsaat, Chas. W., 33.
Kontski, Chevalier de, 26.
Korbay, Francis, 10.
Koster & Bial, 81.
Krehbiel, Henry E., 155.
Kremser, Eduard, 122.
Kroll's Garden in Berlin, 30.
Kubelik, Jan, 166, 167.

Lablache, Signor, 149.
Lackaye, Wilton, 195.
Lacome, P., 69, 107, 222.
La Grange, Madame, 7, 149.
L'Allemand, Pauline, 109.
Lambert, Alexander, 52, 83, 126, 159.
Lammert, Mina, 12.
Lancaster, J. J., 33.
Lander, John M., 129.
Lang, Anton, 199.
Lang, B. J., 129.
Langdon, Adéle, 106.
Langdon, Walter, 34.
Lanier, Charles, 27, 32.
Lankow, Edward, 226.
Lapland Steamer, 186.
Lapsley, C., 33.
Latham, John C., 33.
Lawrence, Judge Abram R., 158.
Lawrence, Emma, 107.
Lecocq, Charles, 69, 105, 107, 201, 203, 204, 220, 231.
Lederer, George W., 207.
Lehar, Franz, 61, 222, 223, 234.
Lehmann, Lillie, 12.
Lehmann, Marie, 12.
Leighton, Sir Frederick, 180.
Leighton, Rose, 104, 105.
Lemon, Marguerite, 226.
Lenox Lyceum, 87, 182.
Leoncavallo, Ruggero, 187, 188, 189.
Leoni, Henry, 107, 108, 109, 110.
Leoni, Lizzie, 108.
LeRoy, J. R., 34.
Leslie, Fred, 86, 104.
Letchetisky, Professor, 122.
Leventritt, David, 92, 160.
Levick, Gustavus, 106.
Levy, Jules, 29, 52, 126, 149, 181.
Libby, J. M., 33.
Lillie, T. W., 33.
Lind, Jenny, 149.
Lindley, D. A., 33.
Ling, Richie, 109.
Liszt, Franz, 5, 13, 14.
Litolff, Henry, 26.
Little, Duke, 105, 110.
Little Tuesday, 195.
Littlefield, C., 33.
Lloyd, Edward, 210.
Lockwood, L. G., 34.
Lombard, Louis, 126.
Lord Londsdale, 96.
Lorillard, Pierre, 34.
Lorillard, L. L., 32.
Lorillard, Peter, 148.
Lorraine, Alys, 226.
Lounsbery, R. P., 33.
Lovett, George, 148.
Lowery, James P., 27.
Lowrey, Grosvenor P., 27.
Lube, Max, 108.
Lucca, Pauline, 7, 122, 149.
Lucca, Signora, 14, 121.
Lucette, Madeline, 52, 104, 106.
Luders, G., 222.
Luna Park, 181.

Lussan, Zélie de, 210.
"Lustige Wittwe," 222.
Lyne, Felice, 225.
Lyons, Julius J., 126.

Maas, James, 109.
McAllister, Ward, 158.
McAlpin, C. W., 129.
McCaull, John A., 49, 50.
McCaull Opera Company, 221.
MacDonough, Harry, 104, 105, 109, 110.
McGinnis, J., Jr., 33.
MacKenzie, George, 109.
McKim, Charles F., 128.
Macready, 149.
McWade, John T., 105, 106.
"Madame Angot," 52, 69, 108, 111, 178.
Madame Theo, 47, 48, 49, 52, 220.
"Mlle. Modiste," 227.
"Madelon," 69, 107, 111.
Madison Square Concert Hall, 158.
Madison Square Garden, 26, 266.
Maflin, A. W., 52, 68, 104, 105, 106, 107, 108, 109.
Mai, Edith, 107.
Maine Monument Fund, 195.
Mali, Charles, 27.
Malibran, Madame, 149.
Manhattan Beach, 180, 181, 182.
Manhattan Opera House, 191, 192.
Manola, Marion, 68, 106.
Mantell, Anna, 109.
Mantell, Robert, 195.
Manuscript Society, 128, 154.
Mapleson, J. H., 151.
Marcel, Lucille, 226.
Maretzek, Max, 7, 126, 150.
Marié Galli, 21, 220.
Marié Paola, 220.
Mario, Signor, 149.
Marion, Rose, 105.
Markham, Pauline, 219.
"Marquis, The," 69, 75, 102, 107, 110.
Marston, Richard, 111.
Marteau, Henri, 159.
Martin, Ricardo, 226.
Martinez, Y., 33.
Martinot, Sadie, 71, 72, 73, 74, 106.
Mascagni, Pietro, 69, 86, 109, 210.
Mason, Addie, 107.
Mason, William, 128.
Massé, Victor, 18, 20.
Massenet, J., 20, 40, 41, 42, 43, 159.
Massey, Rose, 219.
Materna, Madame, 121.
Maurel, Victor, 7.
Maynard, Eugenie, 106.
Maynard, Geo. W., 113.
Mazzonivich, John, 112.
Melba, Madame, 153, 191, 192, 256.
Melin, Florence, 107.
Mees, Arthur, 126, 129.
Melnotte, Miss Violet, 67.
"Merry Countess," 223.
Merry, Harley, 112.
"Merry War," 61, 104, 110.
"Merry Widow," 61, 222, 233.
Métra, Olivier, 19.
Metropolitan Concert Hall, 27, 29, 30, 163.
Metropolitan Opera House, 53, 66, 112, 155, 164, 181, 182, 188, 214, 226, 244, 256, 265.
Meyerbeer, 5.
Meyer, Leopold, 3, 4.
Meyers, A. G., 33.
Meyers, Annie, 109, 110.
Meziéres, M., 220.
"Mikado," 91, 98, 99, 223.
Millöcker, Carl, 61, 69, 94, 104, 105, 108, 201, 202, 203, 221, 231.
Mills, D. O., 53.
Minford, Thomas, 33.
Minturn, Robert B., 32.
Montague, Harry, 220.
Montaland, Cecile, 219.
Montant, A. P., 158.
Moore, E. C., 34.
Morgan, Henry, 27.
Morgan, J. Pierpont, 27, 32, 112.
Morris, Estelle, 107.
Morrison, Lewis, 195.
Mortimer, N. Y., 33.
Moseworthy, F., 148.
Mottl, Felix, 171, 213.
Mount, George, 179.
Moving Picture Shows, 228.
Mulai Abdul Aziz, 134, 135, 137, 139, 140, 142.
Murphy, Lambert, 226.
Murray, L. C., 34.
Musin, Ovide, 126.
Myers, Theodore W., 158.

"Nadjy," 69, 71, 72, 73, 93, 107, 111, 177, 178, 192.

"Nancy Lee," 233.
"Nanon," 69, 73, 74, 91, 106, 109, 110.
Naumann, Madame, 31.
Naumburg, Elkan, 128.
Navarro, José F., 27.
Naya, Mlle., 159.
Neilsen, Alice, 225.
"Nell Gwynne," 105, 110.
Neuendorff, Adolph, 128.
Nevada, Emma, 7.
Nevada, Mignon, 226.
New York Casino Company, 32, 51.
New York Press Club, 195.
Newman, A., 126.
Newport Casino, 34, 36.
Neyer, Ernest, 126, 129.
Niblo's Garden, N. Y., 227.
Nilsson, Christine, 7.
Nixau, Mlle., 220.
Nixon & Zimmerman, 92.
Norcross, J. W. Jr., 126.
Nordica, Lillian, 84, 225, 256.
Novak, Adolf, 111.

Oakley, H. Cruger, 33.
Ober-Ammergau, 195.
O'Donohue, Chamberlain, 158.
Odell, Grant, 128.
Oelrichs, Mrs. Herman, 163.
Offenbach, Jacques, 52, 69, 93, 95, 96. 104, 107, 108, 204, 220, 231.
O'Keefe, Anna, 107, 108.
Old Wallack's Theater, 176, 220.
Oliver Ditson Company, 126.
Olmi, George, 52, 104, 107, 108.
Opdyke, George F., 33.
Opera Comique, Paris, 112.
Original Florodora Sextette, 236.
Orme, Gertrude, 104.
Ottomeyer, J. L., 126.

Pachmann, Vladimir de, 182, 183.
Paderewski, I., 79.
Paganini Brothers, 190, 191.
Paganini Collection, 190, 191.
Paganini, Nicolo, 190, 191.
Paine, John K., 128.
Paladilhe, M., 20.
Palais des Costumes, 154.
Palliser, Esther, 185.
Palmer, G. H., 34.
Parder, Robert Kent, 226.
Parepa Rosa, 7, 149.
Paris Conservatoire, 8, 84, 159.
Paris Grand Opera, 18.
Paris Theaters, 245, 246, 247, 248.
Parker, Louis N., 183.
Parker, R. H., 33.
Parsifal, 170, 171, 214.
Parsons, A. R., 126.
Parsons, Albert Ross, 128.
Pasdeloup, J., 17, 18.
Pasquali, Bernice de, 225.
Passion Play, 195.
"Patience," 98, 105, 110.
Patti, Adelina, 7, 149, 150, 253.
Paul et Virginie, 18.
Paullin, Louise, 50, 52, 104.
Paulton, Harry, 66, 67.
Pavlowa, Anna, 212.
Peabody, George Foster, 128.
Pearl, W. E., 33.
Penfield, Smith N., 128.
Pepper, Harry, 68, 106.
Perkins, Benjamin, 33.
Perlet, Hermann, 111, 126.
Perugini, J., 50, 61, 104.
Perry, Alexander, 97.
Perry, Irene, 105.
Persse, Thomas, 165.
Phelps, E. C., 128.
Philharmonic Society, N. Y., 159.
Phillips, Arthur, 226.
Plummer, John F., 34.
Picaver, William, 226.
Picollomini, Signora, 149.
"Pinafore," 98, 00, 223.
"Pink Lady," 233.
Plaister, T. S., 111.
Platt, Thomas C., 33.
Plancon, M., 256.
Planquette, A., 105.
Plunkett, Charles, 105, 107.
Pohlner, Frau, 120.
"Polly," 64, 105, 110.
Pomeroy, Wm. L., 34.
Pond, Warren, 128.
"Poor Jonathan," 69, 94, 108, 111, 169.
Porter, General Horace, 34, 158.
Post, George B., 28.
Post, Lilly, 50, 104, 105, 110.
Potter, Mabel, 110.
Pounds, Courtice, 107.
Powell, Maude, 128.
Powers, James T., 102, 107, 108, 169, 195.
President Diaz, 189.

Preisch, Frank, 226.
Priaulx, J. M. (in foreword).
Priest, Charles, 108.
"Prince Methusalem," 60, 104, 110.
Prince Troubetzskoy, 213.
Prince Antonio, 158.
Prince, J. D., 33.
Prince Ludwig Victor, 171.
Prince of Wales, 179, 180.
Prince William of Hesse, 171.
Princes' Hall in London, 179.
Princess of Anhalt, 171.
"Princess of Trebizond," 52, 104, 110.
Pruette, William, 87, 109, 110, 126.
Puccini, 183, 184, 258.
Puerner, Charles, 126.
Pupil of Mascagni, 210.
Purdy, George, 126.

"Quaker Girl," 233.
"Queen's Lace Handkerchief," 31, 49, 50, 51, 52, 57, 58, 60, 104, 110, 221, 235.

Rachel, Madame, 149.
"Rainmaker of Syria," 69, 160.
Randall, Clara, 108.
Rappold, Marie, 225.
Rathbone, R. C., 33.
Rawlston, Zelma, 107.
Raymond, Louis, 105.
"Red Widow," 233.
Reichenberg, F. von, 12.
Reiff, A. Jr., 127.
Reiffarth, Jennie, 50, 104, 109, 110.
Reitlinger, Wm., 33.
Relyea, Marjorie, 236.
Remsen, Robt. G., 34.
Renard, 122.
Renauld, Charles, 27.
Rénnay, Leon, 185.
Rennyson, Gertrude, 226.
Reno, Morris, 127, 129.
Renwick, Charles, 107, 108, 109.
Reszke, Edouard de, 210, 256.
Reszke, Jean de, 152, 153, 256, 264.
Reszke, Madame de, 152.
Reyer, Ernest, 20.
Reynolds, Genevieve, 105.
Rhinelander, Wm., 34.
"Rialto" Old and New, 220, 221.
Ricci, Bertha, 75, 99, 104, 107, 160.
Ricci, Rose, 107.
Rice, Fanny, 84, 85, 106, 107, 108, 109, 195.
Richardson, Hattie, 104.
Richeter, Hans, 12, 13, 122.
Ridsdale, Frank, 107.
Rigl, Betty, 227.
Riegelman, Mabel, 226.
Rising, Wm. S., 104, 105.
Ristori, Madame, 149.
Ritter, Mlle., 18.
Ritter, Theodore, 18.
Ritzmann, Charles L. (in foreword).
"Robin Hood," 234.
Robyn, Alfred G., 127.
Rogers, W. B., 127.
Rolla, Kate, 226.
Romana, Norma, 226.
Roof Garden of the Casino, 30, 57, 180.
Roosevelt, James A., 53.
Roosevelt, Miss Alice, 154, 155.
Roosevelt, Robt. B., 34.
Roosevelt, S. H., 34.
Roosevelt, Theodore, 189.
Rose, Florence, 226.
"Rose Maid," 233.
Roseman, George, 105.
Rosenberg, Gabriel M., 10, 127.
Roseborn, Harry W., 160.
Rosenfeld, Sydney, 69, 160.
Rosenthal, Moriz, 182.
Rosey, George, 10.
Rossini, 5, 7, 184.
Rostetter, W. J., 127.
Rothschild, Baroness de, 213.
Royal Amateur Orchestral Society, 179.
Rozsavolgyi & Company, 165.
Ruben, L. M., 126.
Rubini, Signor, 149.
Rubinstein, Anton, 20, 176.
"Ruddygore," 100.
Ruffo, Titta, 187, 188, 253.
Russell, Laura, 107, 108.
Russell, Lillian, 52, 64, 69, 70, 93, 95, 104, 105, 107, 108, 109, 112, 169, 195.
Ruysdael, Basil, 226, 234.
Ryley, J. H., 104, 105, 106, 107, 127.
Ryse, Ellis, 107.

Sadler, Josie, 106.
Sailors' Relief Fund, 186.
St. Denis, Ruth, 212.

St. Gaudens, Augustus, 113.
St. James Hall, London, 166, 167.
St. John, Florence, 195.
St. John, Mae, 106.
Saint Saëns, Camille, 20.
Salvator, Ernest, 111.
Salvini, Tomaso, 149.
Sandow, Eugene, 82, 83.
Sangali, Madame, 227.
Sanger, Frank W., 67.
Sapio, Clementine de Vere, 129.
Sarasate, Pablo de, 176.
Saro, Herr, 9, 10.
Savage, Henry W., 221, 223.
Saverni, Ada, 226.
Savoy Theater, London, 47, 100.
Scala in Milan, 184.
Scalchi, Madame, 256.
Schack, Rud W., 33.
Scharwenka, Xaver, 128.
Scheff, Fritzi, 226.
Scheider, May, 225.
Schilling, Ernest 86.
Schilling, Victoria, 85, 106.
Schlosser, Karl, 12.
Schmidt, Edmund P., 34.
Schneider, Hortense, 95.
Schuetz, Ferdinand, 109.
Schratt, Herr, 121.
Schuberth, H. E., 126.
Schuyler, Montgomery, 129.
Schwab, Fred, 10.
Scott, Clement, 200.
Scott, Cyril, 236.
Scott, Henri, 226.
Scott, James, 34.
Scott, Wm. H., 27.
Scribner, John H., 34.
Seabrooke, Thos. Q., 126.
Searles, Wm. D., 33.
Segal, Sydney, 226.
Seguin, Zelda, 52.
Seidl, Anton, 127, 159, 181.
Seligman, Henry, 126, 128, 163.
Seligman, Jesse, 27, 32, 163.
Serpentine Dance, 80, 81.
Sevcik, Professor, 167.
Shahan, Mons. T. J., 267.
Shaughran, The, 220.
Sheldon, Henry K., 128.
Sheriff of Nottingham, 234.
Sherman, Genl. Wm. T., 97, 169, 194.
Shook, Sheridan, 26.
Shubert, Sam and Lee, 207, 223.
Sibley, S. W., 34.
Sickles, Genl. D. E., 34, 169.
Simonson, Selli, 111.
Simpkins, N. S. Jr., 33.
Sire, Henry B., 160.
"Siren, The," 223.
Sistare, W. H. M., 33.
Smilie, J. D., 113.
Smith, Charles S., 34.
Smith, Edgar, 107, 109.
Smith, Gerrit, 128, 129.
Smith, M. V. B., 33.
Smith, Mark, 105, 106, 160.
Snelling, Lillia, 225.
Solomon, Edward, 64, 105, 222.
Solomon, Fred, 107, 108, 109, 195.
Sonnenthal, Herr, 121, 122.
Sontag, Henrietta, 149.
Sorcerer, The, 52, 104, 110.
Sousa, John Philip, 127, 181, 267.
Souvereign, Alice, 226.
"Spring Maid," 233.
Stacey, Delia, 108.
Standish, Harry, 50, 104, 106.
Stall, Baron de, 213.
Starbuck, Wm. H., 33.
State Concert, London, 210.
Steeple Chase Park, 181.
Steindorff, Paul, 111, 126.
Steinway Hall, 253.
Steinway, William, 126, 128.
Steinway & Sons, 128.
Stephenson, Mabel, 109.
Stetson, Francis Lynde, 158.
Stetson, John, 98, 169, 170.
Stevens, Edwin, 107, 108, 109, 234.
Stevens, Minnie Saltzman, 225.
Stevens, Mrs. Paran, 180.
Stockwell, Chas. B., 34.
Stone, A. B., 27.
Stone, Amelia, 165, 222.
Stewart, Wm. Rhinelander, 34.
Stoughton, E. W., 34.
Stout, Jos. S., 33.
Stow, J. A., 33.
Strakosch, Ginlia, 226.
Strang, S. A., 33.
Strauss, Eduard, 31, 94, 121, 125, 162, 163, 164, 165.
Strauss, Frank V., 126.
Strauss Golden Jubilee, 119.
Strauss, Johann, 4, 5, 19, 31, 32, 38, 47, 49, 66, 69, 94, 104, 105, 106, 119, 120, 231.

Strauss Monster Concert, 8, 9.
Strauss, Oscar, 223.
Strauss, Richard, 212.
Streitmann, Herr, 120.
Strong, Charles E., 33.
Strong, William E., 27.
Strudelli, Professor, 147.
Stuart, Leslie, 222.
Stuart, Mary, 106.
Sucher, Rosa, 171.
Sullivan, Algernon S., 27.
Sullivan, Sir Arthur, 91, 180, 231.
Sultan of Morocco, 134, 135, 137, 139, 140, 142.
Sunday Concerts, 51.
Superintendent Byrnes, 101.
Suppé, Franz Von, 201, 202, 221, 231.
Swartz, Jeska, 225.
Sweet, George, 126.
Sweet Sixteen Waltz, 29, 181.
Swinburne, Ann, 234.
Swirsky, Thamara de, 212, 213, 214.
Sylvester, Louise, 92, 106.

Taft, Charles P., 186, 187.
Taft, William Howard, 186, 187.
Tamberlik, Signor, 149.
Tams, Arthur W., 107, 108, 109, 126.
Tannehill, Frank, Jr., 104.
Tannert, Loretta, 226.
Tanguay, Eva, 244, 245.
Tappen, C. J., 33.
Tappen, F. D., 33.
Tauffenberger, M., 220.
Taylor, Jay, 50, 104, 105.
Tempest, Marie, 87, 109, 192, 195.
Temple, Edward, 106.
Terry, Antonio E., 33.
Terry, Juan P., 33.
Texsmith, Vaughn, 236.
Thallon, R., 126.
"The Man of the Hour" March, 187.
"The Widow Jones," 160.
Theband, Paul L., 34.
Theater an der Wien, 120.
Theater Sarah Bernhardt, 211.
Theatrical Syndicate, 228.
Thiers, Adolphe, 183.
Thomas, Ambroise, 7, 20, 159.
Thomas, M. J., 108.
Thomas, Maude, 165.
Thomas, Theodore, 8, 29, 40, 125, 126, 127, 128, 130, 181.
Thompson, Lydia, 219, 230.
Thomsen, Baron C. de, 33.
Thorne, Sylvia, 108.
Thorpe, Courtney, 195.
Thursby, Emma, 52.
Tietiens, Teresa, 149.
Tiffany, Charles L., 33.
Tiffany & Co., 124.
Tileston, J. D., 33.
Tilgner, Herr, 122.
Toedt, Mrs. Ella A., 128.
Tomaso, A., 126.
Tooker, George M., 33.
Toscanini, Maëstro, 184.
Tostée, Mlle., 219.
Townsend, Miss Amy C., 128.
Townsend, Percy, 50.?
Tows, Francis H., 27.
Tracey, Minnie, 226.
Trasker, Isabella, 226.
Treat, E. A., 34.
Treville, Yvonne de, 226.
Tristan and Isolde, 170, 171.
Trobriand, Genl. de, 148.
Tschaikowski, Pieter, 175.
Tucker, Gideon, 148.
Twombly, H. McK., 32, 53.
Tyrolean, The, 69, 87, 109, 111, 192.

Uart, Kate, 107.
"Uncle Celestin," 79, 109, 111.
Unger, George, 12.
Untermyer, Samuel, 126, 160.
Urquhart, Isabelle, 75, 105, 106, 107, 108.

Valerga, Ida, 105.
Van Dyck, Herr, 121.
VanDresser, Marcia, 226.
Van Hoose, Ellison, 226.
Van Janaschowsky, Georgine, 105.
Vanderbilt, William H., 32.
Vanderbilt, William K., 53.
Vauthier, M., 220.
Varnum, General, 158.
Varry, Alma, 106.
Vasseur, Leon, 220.
Verdi, G., 7, 150, 185.
Vert, N., 182, 210.
"Vice Admiral," 69, 110, 111.
"Vienna Life," 165, 222.
Villard, Henry, 33.
Vincent, Alice, 106.
Vivienne, Miss, 152, 153.

Voegtlin, Arthur, 228.
Voegtlin, William, 111.
Vogel, Heinrich, 12.
Vogel, Henry, 108.
Vogrich, Max, 152.
Volksgarten in Vienna, 30.
Von der Heide, J. F., 129.

Wachtel, Theodor, 149.
Waetjin, Louis, 27.
Wagner, Cosima, 170, 215.
Wagner Festival at Bayreuth, 10, 11, 12, 13, 14, 170.
Wagner, Richard, 5, 13, 14, 19, 120, 170, 215, 232.
Wagner, Siegfried, 214, 215.
Wakefield, Henrietta, 225.
Waldauer, A., 127.
Waldorf-Astoria Ball Room, 163.
Waldteufel, Emile, 38, 47.
Walker, Edyth, 225.
Walker, Margaret, 236.
Wall, Frank T., 33.
Wallack's Theater, 81, 183.
"Waltz Dream," 223.
Walton, H. E., 108.
Ward, Fannie, 160.
Ward, James E., 27.
Ward, Samuel, 33.
Warren, G. Henry, 53.
Warren, George W., 128.
Warren, Richard H., 128.
Washington *Evening Star*, 267.
Washington Symphony Society, 267.
Wayburn, Agnes, 236.
Weathersby, Jennie, 68, 106, 107, 109.
Webb, Mrs. H. Walter, 128.
Weber, Albert, Sr., 8.
Weber and Fields, 207.
Weddell, Ina, 107.
Weed, H. F., 34.
Weeks, C. L., 106.
Weldon, Harry, 226.
Wells, Sadie, 106.
Welsh, Osgood, 33.
Werba and Luescher, 207.
Wernig, C. F., 127.
West Point Cadets, 97, 169.
Wetmore, Helen, 226.
Wetmore, Geo. Peabody 32, 53, 158.
White, Carolina, 225.
White, George R., 108.
White, Horace, 33.
White, Stanford, 128.
White, William, 106.
Whitehill, Clarence, 226.
Whitely, J., 33.
Whitney, Edwin, 105.
Whitney, Fred C., 126, 221.
Whitney, S. B., 129.
Whitney, William C., 53, 178, 179.
Wickham, Florence, 225, 234.
Wieniawski, Henri, 176.
Wilder, Marshall P., 195.
Wilhelmj, August, 12, 13.
Wilke, Hubert, 104, 105.
Willard, E. K., 33.
Williams, Jesse, 69, 111, 127.
Wilson, Florence, 108.
Wilson, Francis, 51, 60, 68, 69, 92, 101, 104, 105, 106, 112, 126, 195.
Wilson, H. S., 33.
Wilson, Marie L., 236.
Wilson, R. T., 53.
Wilson, Rose, 107.
Winant, Emily, 52.
Winslow, E. F., 33.
Winslow, Edward, 27, 33.
Winston, G. S., 27.
"Wiener Blut," 165, 222.
Wisedell, Thomas, 48.
Witherspoon, Herbert, 226.
Woereschoeffer, C. F., 27.
Wolf, Christopher, 148.
Wolfe, John D., 148.
Woodruff, M., 33.
Woods, Al., 207.
Woods, Murry, 68, 106.
Wood's Museum, N. Y., 219.
Woodward, Lillian, 185.
World, New York, 58.
Wurm, Moritz, 185.

"Yeomen of the Guard," 69, 98, 99, 100, 107, 111.
Yorke, Madge, 192.
Young, John, 112.
Youngs, Alfred, 33.
Yradier, M., 21.

Zeisler, Fanny Bloomfield, 129.
Zell and Genée, 66, 73, 106.
Zeller, Carl, 69, 87, 109.
Zerrahn, Carl, 127.
Ziegfeld, Flo. Jr., 82, 207.